

2000's MANIACS: OUR MASSIVE, GHOULISH HALLOWEEN LISTINGS [P.86]



ALTARED STATES

**CELEBRATING DAY OF THE DEAD
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WHICH WITCH IS WHICH?

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A FILM HAUNTED BY THE PAST [P.69]**



THE SAN FRANCISCO BAY

Oct. 25-31, 2000 • Vol. 35, No. 04 • FREE



The Best of the Bay ... Every Week

ENDORSEMENTS

Part two: Nader for president. Medea Benjamin for U.S. Senate.

No on 38, no on 34, yes on 36. Rebecca Kaplan for Oakland City Council.

Complete national, state, and East Bay recommendations for the Nov. 7 election [p.24]

Plus: Tom Tomorrow, Alexander Cockburn, and Jeffrey St. Clair on the Grim Veeper [p.19]

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This week: Martin Lee's new column, Reality Bites — plus an interview with Tom Tomorrow and Halloween horror DVDs



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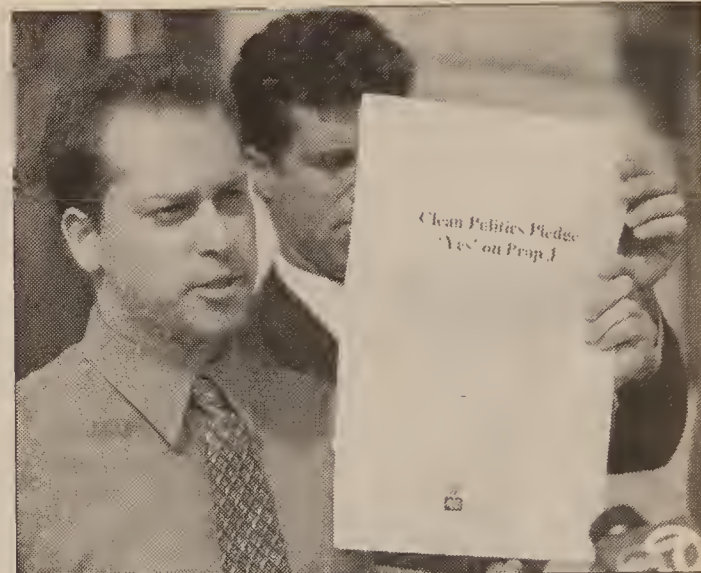
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Since 1966. An independent, locally owned and edited newsweekly.



GUARDIAN PHOTO BY THOR SWIFT

Sign here for clean politics: At a City Hall press conference Oct. 19, Ellery Manes of the Oaks Project holds up a pledge his group wants San Francisco politicians to sign supporting Proposition J on the November ballot. Supporters say it will clean up city politics by preventing city officials from receiving gifts, campaign contributions, or employment from any company or individual to which they award a contract, tax break, or zoning variance.

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Nader for president. Medea Benjamin for U.S. Senate. No on 38, no on 34, yes on 36. Rebecca Kaplan for Oakland City Council. Complete national, state, and East Bay recommendations for the Nov. 7 election

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Beatlemania

Four fab new books paint pictures of the boys from Liverpool. Plus, stories, stories, and more stories — reviews of collections by John McNally, Bernard Cooper, and Thomas Glave. In *Lit*.

The cover: Illustration by Tom Tomorrow. *Lit* cover illustration by Jonathan Koch.

The San Francisco Bay Guardian

Oct. 25-31, 2000

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in this issue

The campaign of lies against Proposition L is well under way. I've received three slick, expensive flyers this week, all apparently targeted at liberal-progressive voters, that try to dismiss the measure as some sort of plot by a big real-estate broker.

Actually, Prop. L is an initiative put on the ballot by a grassroots group that includes (or has the support of) most of the credible progressive leaders in this city. The measure is an attempt to stop the invasion of high-tech office space and fake live-work lofts into residential and light-industrial neighborhoods.

The opposition, led by Mayor Brown and orchestrated by political consultant Robert Barnes, isn't even trying to argue the merits of the case. The flyers that came in my mailbox (and the surprisingly low-production TV ad I've seen) don't try to argue against growth controls. In fact, the most recent one — it features the 450 Sutter medical building — reads like an urban environmental missive. It explains how gentrification, driven by office development, is driving small business and community services out of the city.

Then it tries to give voters the impression that Prop. L would make matters worse.

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What's happening here is simple. The mayor's forces realize they've lost on the issue — nobody trusts Brown, and a vast majority of the voters agree that big office buildings don't belong in the Mission. There's not even a token effort to promote Brown's alternative plan, Proposition K.

Instead, Barnes and company are trying an old political trick. They're trying to confuse you. They're trying to make you wonder which side is which. If you're in favor of stopping gentrification, do you vote yes on L, or no on L?

When people are confused, they tend to vote no. That's what these sleazy political hacks are betting on.

Over the next few days, we can expect more and more of these flyers, containing more and more lies. (Next up, I bet: a claim that Prop. L will hurt affordable-housing efforts.)

So let's just get this straight: Prop. L is the citizen initiative that may be our last, best hope to save San Francisco. Willie Brown is against it; so are all the big corporations and lobbyists who are making a killing in real estate.

Don't believe the hype and lies. Vote yes on L.

Tim Redmond
tredmond@sfbg.com

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This Modern World

Our hyper-linked interview with Tom Tomorrow. www.sfbg.com/tmw

Bring out your dead!

Paul McEnery digs up some horror DVDs for Halloween. www.sfbg.com/AandE/35/04/dvd.html

Tainted kitty chow

Anthoni Patel watches *The Corpse Grinders* in VHS Nation. www.sfbg.com/AandE/vhs/10.html

Nader in Oakland

Listen to Patti Smith, Ralph Nader, and more from Saturday's rally. www.sfbg.com/listen

Bring democracy to D.C.

Taxation without representation in Ralph Nader's *In the Public Interest*. www.sfbg.com/nader/123.html

Election 2000

Proposition L and K maps, which district you're in, and our endorsements. www.sfbg.com/election

I, Senator

Medea Benjamin's free e-book in the tradition of Upton Sinclair. www.sfbg.com/election/medea

Debates 2000

Truth is stranger than science fiction in Norman Solomon's *MediaBeat*. www.sfbg.com/MediaBeat/140.html

Debate corporate-style

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TV picks

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Still life with doo-doo

Looseleaf, new short fiction every Thursday by Dan Leone. www.sfbg.com/looseleaf/55.html

Going down

It is time to get it up to speed. Andrea Nemerson's *alt.sex.column*. A new, uncensored posts at noon every Friday. www.sfbg.com/asc/177.html

Rough guide

The Truth Hurts, Mistress Marisha's BDSM Q&A, goes online every Tuesday. www.sfbg.com/truth/71.html

A dog fucker of a climb

Trout fishing in the mountains in Off Trail. www.sfbg.com/offtrail/03.html

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letters to the editor

Dealing with an overdose

I have been a licensed paramedic for several years and have dealt with a large amount of heroin overdose patients. On Oct. 11, 2000, the article "Diary of a Dot-Com Junkie" was printed in your paper. Under the paragraph titled "Going out," the author left some information that can be very detrimental to an overdose victim, possibly even ensure death.

In this section, the author instructs his readers to "smack them around, put them in the bathtub with freezing water to start their heart ... shoot the dead or dying person up with a mixture of salt and water, and he or she should come back." This is some of the misinformation people listen to.

Call 911 right away, without any delay. Give the 911 dispatcher the location and problem of the patient. The caller does not need to give a name. Contrary to popular belief, the police will not arrest the patient. No one should get in trouble. Mouth to mouth and CPR can be performed when appropriate. Still, the *only* thing that will save the heroin overdose patient's life is the administration of Narcan by a paramedic. Time is the patient's worst enemy. Any delay in calling 911 can be the difference between life and death.

Jason
Firefighter/paramedic
Millbrae

Overdose answers

In the article "Diary of a Dot-Com Junkie" [10/11/00], the author suggests several approaches to dealing with an overdose. Some of the methods cited are dangerous and don't work. Injecting

someone with salt water will have no effect on an overdose. In their literature on overdoses, the Harm Reduction Coalition recommends not giving CPR or mouth to mouth unless you have been trained to do so, as you may cause more harm than good. And do not put a person into a cold-water bath, as they may go into shock. They recommend standing in a cool-water shower with the person who has overdosed to try and wake them.

Finally, I would like to alert your readers to the existence of ibogaine, an African root used to treat heroin addiction. Ibogaine is an entheogen that has shown remarkable properties in treating heroin addicts, eliminating withdrawal symptoms, and providing insight into the nature of the addiction. Ibogaine is currently illegal in the USA, but treatment for heroin addiction with this plant is offered in the Caribbean and Europe, among other places. One place to get more information is <http://ibeginagain.org>.

Clancy Cavnar
Substance abuse counselor
San Francisco

On dot-com junkies ...

Cry me a fucking river.

Victoria Dunkak
San Francisco

No moralization

Your "Diary of a Dot-Com Junkie" [10/11/00] was well written, revealing, and best of all, not loaded with moralization and urgings towards 12-step-based rehabilitation as most drug stories in today's newspapers are. However, I must stand up and correct your anony-

mous writer's perception of methadone users as people who are "pale, who look like ghosts."

When I started methadone maintenance eight years ago, the change from heroin-using ghost to rosy-cheeked, alive-looking person was noticed by just about everyone around me. Methadone clinics do let you choose what dose you wish to be on — they don't "put you on too much," as stated in the article, although the doctors there will suggest a higher dose if the patient is still using heroin.

Demitria Monde Thraam
San Francisco

Not like you

I was so pissed after reading "Diary of a Dot-Com Junkie" [10/11/00], from the very first sentence: "I am just like you." No, you are not like me. I have lived here for 10 years, don't work for an e-commerce company (don't want to), and don't do hard drugs.

This new breed of S.F. resident makes me sick. They assume everyone does the same thing for a living, and that all we care about is the almighty dollar. If you want to do junk and stare at your computer screen all day long, that's fine. So you will be a junkie who makes a lot of money and hates life. Big deal. I want to enjoy what I do and take in how great it is to live in one of the most beautiful cities in the country.

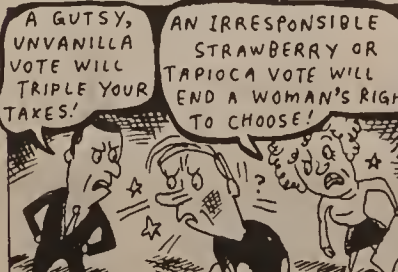
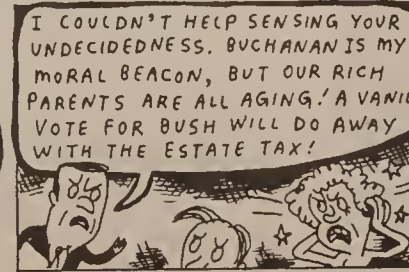
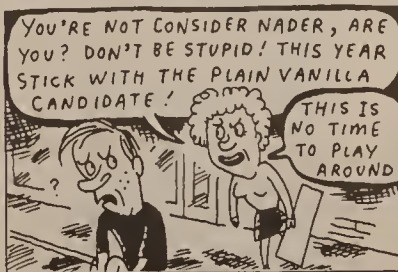
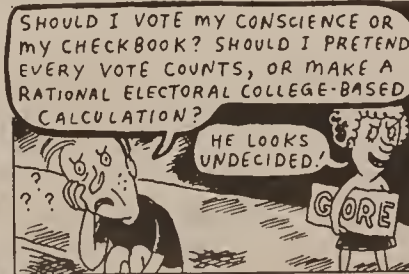
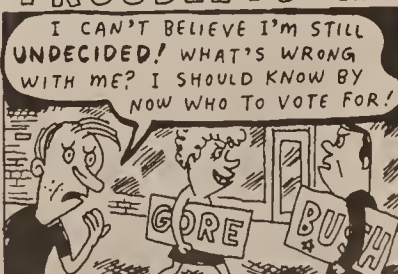
James Bannister
San Francisco

For the record

A caption in the issue of Oct. 18 misidentified Jim Reid, who is running a campaign to recall Mayor Brown. Reid is currently a candidate for supervisor in District 6.

TROUBLETOWN

BY LLOYD DANGLE



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In the debate over whales' survival

It's time to take a stand.

Japan's recent decision to expand its whaling program to include two additional species of protected whales has brought a wave of condemnation worldwide.

The International Whaling Commission banned commercial whaling in 1986. Despite that ban and in the face of growing international protest, Japan has killed over 5,000 whales under the guise of "scientific research." The meat is sold in Japanese markets.



This year Japan expanded this cruel and unsustainable hunt to include endangered Bryde's whales and sperm whales, in addition to the minke whales it has hunted for years.

This blatant disregard for an international treaty has triggered outrage around the world.

The world stands against Japanese whaling. Fifteen nations, led by Ireland, have formally issued a diplomatic protest to the government of Japan seeking an end to scientific whaling, and stating their particular concern "at the decision to target two new species." Austria, Brazil, Finland, France, Germany, Italy, Mexico, Monaco, Netherlands, New Zealand, Sweden, Switzerland, the US, and the UK joined Ireland in protesting the Japanese action.



The President stands against Japanese whaling. President Clinton has directed that Japan be denied access to allotments for fishing US waters in response to Japan's decision to expand its hunt to include two whale species protected under US law. He has further directed his cabinet to examine, over a 60 day period, other options including trade sanctions and other economic measures.



The Secretaries of State and Commerce stand against Japanese whaling. US Secretary of State Madeleine K. Albright last month personally conveyed "strong disappointment" to Japan's Foreign Minister, and warned of possible sanctions. US Commerce Secretary Norman Y. Mineta on September 13th certified (under the Pelly Amendment to the

Fishermen's Protection Act of 1967) that Japan is undermining international efforts to protect whales, triggering a process for the president to consider trade sanctions against Japan.

The US Congress stands against Japanese whaling.

A resolution now being circulated in the United States Congress urges withholding of US support for a UN Security Council seat for Japan until Japan ends its abuse of the scientific whaling exemption under International Whaling Commission rules. The resolution, sponsored by US Representative William Delahunt, questions whether Japan can be trusted to fulfill its commitments to the letter and spirit of multilateral environmental agreements.



Japanese environmentalists stand against Japanese whaling. IRUKA & KUJIRA (Dolphin & Whale) Action Network in Tokyo has written to Secretary of State Madeleine K. Albright stating that Japan should be denied a permanent seat on the UN Security Council because of its expanding whaling operations. This group and 73 other Japanese organizations have united to oppose Japanese whaling practices. Public opinion polls in Japan show little support for whaling, particularly if it damages Japan's image and economy overseas.

Take a stand now, before it's too late.

- 1** Urge the President to impose sanctions on Japan. Call 202/456-1414 or send an email to president@whitehouse.gov
- 2** Tell your Member of Congress to support the Delahunt Resolution. (Contacts available in the "Find your official" section of www.voter.com or check your local phone book.)
- 3** Visit www.StopWhalingNow.com for campaign updates and more ways to help.

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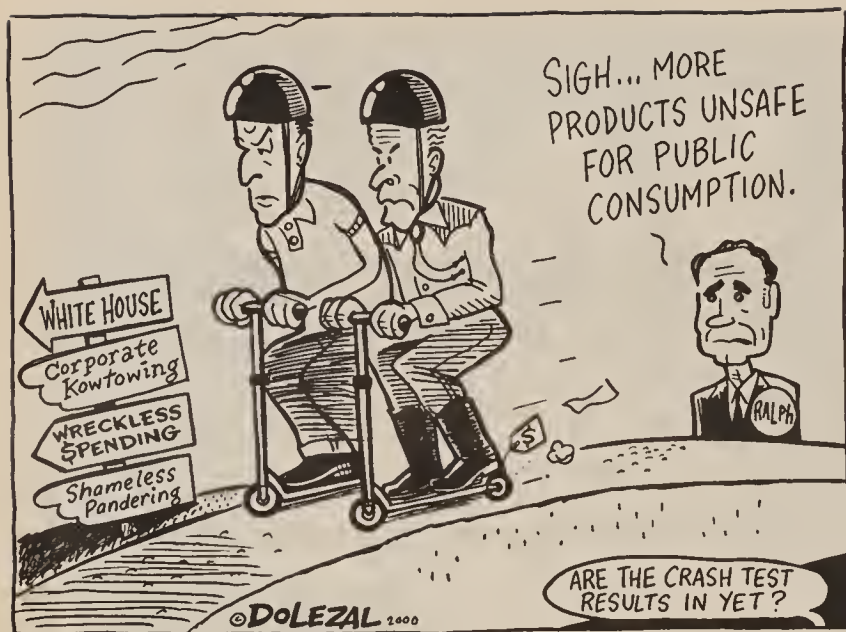
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opinion
by renee saucedo

Prop. L means jobs

On Nov. 7 we face a major choice about the future of our city. Proposition L, the Campaign to Save San Francisco, offers us the opportunity to balance the region's explosive job growth with the needs of San Franciscans to live in a socially, culturally, and economically diverse city.

Prop. L was put on the ballot by a broad coalition of neighborhood activists, affordable-housing advocates, and environmentalists committed to creating a more livable city.

Predictably, the big-business interests opposed to Prop. L have trotted out the old argument that limiting office development will cost jobs. Let's take a look at this assertion and see why it is dead wrong, and why the passage of Prop. L may well increase the jobs available to San Franciscans.

First, let's take a look at recent history. Proposition M was passed in 1986 by the voters to deal with many of the same office-development issues we face today. At that time the downtown interests put forth the same "jobs" argument being used to oppose Prop. L. After 12 years of Prop. M's growth controls, the number of jobs in San Francisco had actually increased from 566,000 jobs in 1986 to 574,000 in 1998.

Why? Because office-growth controls enabled the city to maintain a diverse employment base that resulted in job growth in areas other than the downtown offices.

By limiting office development to specific locations and amounts, the city can maintain space for other activities, such as business services, neighborhood-serving retail, nonprofit services, and the arts. In many ways, these other business activities offer more "job creation" possibilities than do the larger, more established "corporate" activities located in office buildings.

Prop. L will protect business services, repair, distribution, nonprofit, and arts uses from displacement by dot-com office uses and so-called live-work lofts. Rather than helping the city, this form of "business displacement" actually costs exist-

ing San Franciscans jobs. A study done in South of Market two years ago showed some 700 of these types of jobs were lost owing to the displacement of businesses to make room for "live-work" lofts. Hundreds of additional jobs held by San Franciscans have been lost in the Mission to both dot-com offices and more phony "live-work" lofts. Prop. L would end that job loss.

But Prop. L would go further than simply protecting existing jobs from displacement. It affirmatively requires that new jobs created in new commercial offices go to San Franciscans. By making employment of San Francisco residents a "priority policy" of the city's General Plan, Prop. L will make this requirement impossible to ignore in the future.

In 1998 the Board of Supervisors passed an ordinance that imposed a major new requirement on commercial developers. The First Source Hiring Program mandated that commercial office developers seeking a conditional-use permit be required to place before the city an "approved plan" showing how that company will offer its entry-level jobs to "economically disadvantaged" San Franciscans. It has been little noticed by the general public

in large part because not one dot-com office developer appearing before the San Francisco Planning Commission to date has met that requirement. The commission has seemingly forgotten its legal responsibility in this area, but Prop. L will make such memory lapses impossible in the future.

So, let's be clear: the choice is not between growth or no growth, jobs or unemployment. Prop. L, like Prop. M, will protect and expand employment opportunities for San Francisco residents and small businesses. And as was the case with Prop. M, 14 years after its passage there will be more jobs in San Francisco than there are now. ♦

Renee Saucedo is campaign cochair for the Campaign to Save San Francisco.

Cutting off debate

Neighborhood activists are used to being ignored by Mayor Willie Brown's Planning Commission. But never has it been quite so blatant as during the Oct. 19 discussion on a rules change that would make it far more difficult for the public to address the commission. Despite the vigorous objections of almost 30 speakers representing every corner of the city, the commission voted 6-1 to approve President Anita Theoharis's suggestion that public comment be permanently moved to the end of the calendar.

Although Theoharis later dismissed the speakers as "mostly people from the Mission," they actually represented a broad range of neighborhoods and concerns. Twin Peaks resident Christine Linnenbach helped organize several seniors who testified at the meeting. She called the change "a slap in the face of people who want to honestly participate in the public process."

As it stands, general public comment, which relates only to matters not on the agenda, is heard first, close to 1:30 p.m. After 15 minutes, the president has the authority to hold the rest of the comments until the end.

Theoharis told us she didn't like the idea of cutting off public comment and had never done it. She must be forgetting about Sept. 7. Under pressure from antidisplacement activists, she allowed public comment to go on for 30 minutes, but the remaining speakers had to wait until after 9 p.m.

Now everyone will have to. Theoharis repeatedly emphasized that the move was not intended to stifle public comment but simply to expedite the meeting for those whose items are on the calendar. In fact, she

insists, more people will be able to come if public comment is held in the evenings. But she neglects to mention that no one will know when to show up, commissioners won't get to hear public comment before they vote on that day's items, and most reporters won't stick around for the whole meeting.

Some of Thursday's speakers conceded that a second public comment period should be held in the evening, but only three — developer Joe O'Donoghue, lawyer Alice Barkley, and architect Jeffrey Heller — wanted the earlier time slot removed.

Despite two full hours of public testimony, the commissioners voted in favor of the change, completely ignoring suggestions such as having it twice or at least setting it at a fixed time in the evening. Only Cynthia Joe dissented. "I heard the public say if you're going to change it, move it to 5 o'clock or 6:30," she told us. "If you're arguing that you're moving it for people's convenience, whose convenience is it for?"

During roll call at Monday's Board of Supervisors meeting, Sups. Mark Leno and Tom Ammiano both introduced resolutions asking the commission to reconsider, but Theoharis seems

immune to criticism. "I don't understand the firestorm over this," she told us. "I will continue to do my job to ensure that our democratic process is respected and preserved."

That's ridiculous. Ammiano and Leno should push their resolutions — and if the commission doesn't back down, activists might have to consider a ballot initiative next year that mandates convenient public comment periods for every board, agency, and commission. ♦

One speaker called the move "a slap in the face of people who want to honestly participate in the public process."

Big electric lies

When California deregulated the electric power industry in 1996, legislators promised the new system would bring lower rates. After a transition period during which customers would be protected by a rate freeze, bills were predicted to sink by 20 percent. But now, with the end of the transition looming, Pacific Gas and Electric customers face costs that will probably double or triple, just as prices did in San Diego in July. Adding to the financial pressure, PG&E claims to have lost more than \$2 billion dollars because the freeze barred it from passing along soaring energy costs this summer — and the company wants customers to pay.

But a report released by the Utility Reform Network (TURN) last week shows that PG&E posted huge profit gains during the summer. The report also shows that, with a simple change in accounting methods, PG&E could be forced to balance its profits against the reported loss — which would prove that the utility didn't lose a dime.

The TURN report, titled "Cooking the Books," shows that between January and August, when PG&E posted its alleged loss of \$2.18 billion, the utility collected more than \$2.25 billion in stranded costs and generation revenues. PG&E netted almost \$1.5 billion of those funds from selling power, because although the law required PG&E to sell most of its power

plants, the company still runs the Diablo Canyon nuclear power plant and has yet to sell off its vast network of hydroelectric dams. Current state law allows the utilities to hide some generation profits in a separate bank account — but if you put those figures in the same account, the utility shows a profit of \$70 million in that nine-month period alone.

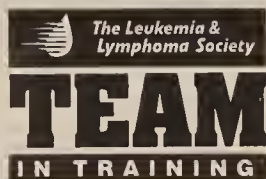
TURN petitioned the California Public Utilities Commission Oct. 17 to force the utilities to change their accounting methods. That's a good first step.

But the TURN report provides yet another example of how the private utilities are the big winners in deregulation — and customers of every size are the losers. It

should help activists push for a bill to overturn deregulation at the next legislative session.

At the local level, TURN's research should be a huge boost for the campaign to create a municipal utility district in San Francisco. The supervisors have just taken the first step, forming the Local Agency Formation Commission, but PG&E is clearly hoping to delay the agency until after Jan. 1 — when new state rules will gut citizen input on the panel and potentially give PG&E more clout. The LAFCO can't afford to wait, and must move aggressively, immediately, to begin the process of creating a MUD and bringing cheap public power to San Francisco. ♦

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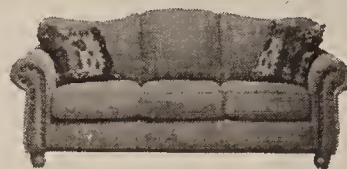
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Endorsements

Bigotry with a side of fries

Carl's Jr. accused of discriminating against transgender customers

By Cassi Feldman

Imagine being stopped on your way into a public rest room and having someone question your gender, demanding to see an I.D. card before they let you in. It sounds far-fetched in a city that prizes tolerance, but at one fast-food restaurant it's apparently normal procedure — at least for transgender customers.

Both security and management employees of Carl's Jr. openly admit that they decide who uses which bathroom. Marcus Perryman, head security guard, told us, "All I know is what I've been told. If you're a transsexual, unless you have proper documentation, you can't use the women's bathroom."

In one case, a victim says, enforcement got brutal. Michelle Jinich, a six-foot-tall transgender woman with platinum blond hair, filed a complaint with the Human Rights Commission June 22. In it she alleges that she was accosted by a security guard on her way to the women's room at the U.N. Plaza branch of Carl's Jr. Even though Jinich had a customer token to use the bathroom, the guard called her a "faggot," "joto" (slut), "puto" (male whore), and "maricón" (faggot). According to Jinich, the guard pursued her out of the restaurant and threat-

ened to kill her. The guard has since quit his job and could not be reached for comment.

It's a shocking story, but it may not be that unusual. Eric Quinn, director of operations for five local Wendy's restaurants, said that if a person looks like a man dressed as a woman, "I think we'd direct that person to the men's room, and that's where they would go. I'd go by the tone of the voice. If the voice was obviously feminine, I'd open the lady's rest room."

Illegal assumptions

At an Oct. 18 rally members of Trans-Action, Communities United Against Violence, Transgenders United for Equality, and other groups protested outside of Carl's Jr. at U.N. Plaza, calling for a boycott. "This doesn't have to happen in San Francisco," Jinich said.

She's right, according to city law, which states that it's harassment to "make and act upon assumptions about an individual's sexual orientation based upon that individual's gender attributes or identity."

Carl's Jr. manager Mohammad Safdar insisted that the restaurant tries to be fair. "We treat every single person the right way no matter who the person is," he said. But he acknowledged

See Carl's Jr. page 16



Discriminating taste: Carl's Jr. managers say they seek proof of transsexual people's gender. City law says that's illegal.

Election notebook

Affordable housing group's shady, "shameless" endorsements

The Brown machine's soft money operation is churning out some very duplicitous propaganda. While we haven't seen many mailers attacking independent candidates yet (they're usually deployed in the final days of the campaign, when the targets don't have a chance to respond), we've come across flyers that aim to portray business-friendly machine candidates as champions of progressive causes.

Perhaps the most egregious comes from an organization called the Affordable Housing Alliance.

Once a legitimate tenant advocacy group, the AHA does little these days except endorse candidates and send out mailers during election season. Numerous well-known tenant activists say the AHA reflexively promotes the candidates of the Willie Brown machine — no matter where they stand on tenant issues.

And from what we've learned about the group's endorsement process, AHA director Mitchell Omerberg isn't even trying to give the group the appearance of legitimacy.

Omerberg, who works as a deputy city attorney for San Francisco, was active in the 1979 fight for rent control. We called him several times and left messages at the AHA, at his home, and at his city office. He never called us back or faxed us a copy of the group's endorsements.

The shenanigans began when Omerberg invited candidates to speak at the AHA's endorsement meeting. Chris Daly, the District Six hopeful who has inspired more enthusiasm from tenant activists than any other candidate in the city, wasn't even invited. Daly told us his campaign called Omerberg to ask when the meeting was scheduled, and Omerberg never called back.

At the Sept. 28 meeting, the candidates whom Omerberg did invite made their speeches. Then the group's supposed members voted on the club's endorsements. But it's not clear who most of those members are or where they came from.

Progressive activist Richard Ow, who probably attends more political meetings than anyone in San Francisco, told us he didn't recognize a single other tenant activist among the voting members. Ow sits on the boards of the San Francisco Tenants Union, the Housing Rights Committee, and the Senior Action Network and is active in dozens of other tenant groups.

The most egregious maneuver came at the end of the meeting. According to District One supervisorial candidate Jake McGoldrick (one of the few people who stayed until the end) Omerberg refused to open the ballot box and tally up the votes there and then.

Instead, he insisted on taking the ballot box home with him.

Apparently Omerberg prefers to count the ballots alone: one former AHA member, who asked to remain anonymous, told us he did the same thing after at least two endorsement meetings in years past.

Alex Wong, chair of the Democratic County Central Committee, helped Omerberg run the meeting, introducing the candidates and watching the clock as they spoke. Wong, a Brown ally, told us he didn't know if Omerberg had taken the ballots home with him; he says he, too, had left the meeting by that point. Then he got off the phone, saying he'd call us back. He never did.

With Omerberg and Wong keeping mum, we couldn't track down a copy of the group's endorsement list. (McGoldrick campaign manager Jerry Threet says he asked Omerberg for a copy and Omerberg flat out refused.) But an AHA mailer sent to tenant voters in the Richmond provides a clue.

"Renters have two choices in the November election," the flyer proclaims. "Michael Yaki will preserve rent control. Rose Tsai wants to repeal it."

Of course, Richmond renters have more than two choices. There are five candidates on the District One ballot, including McGoldrick. McGoldrick has been active on tenant issues for decades,

including a term as a San Francisco Rent Board commissioner from 1988 to 1992 and another as cochair of the now defunct Housing and Tenants Council, an umbrella coalition for the movement.

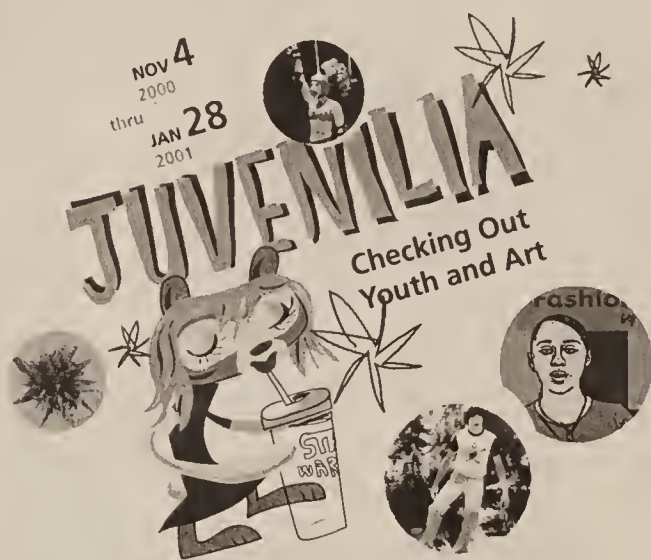
"Jake has a long history of being pro-tenant, from his days on the Rent Board to doing grassroots work on every tenant campaign and every piece of tenant legislation," said Ted Gullicksen of the Tenants Union. The city's preeminent renters' advocacy group, the Tenants Union gave McGoldrick its enthusiastic endorsement. If you believe the AHA's mailer, he's not even in the race.

On the other hand, Gullicksen said, "Yaki initiated legislation to stop owner move-in evictions — but then, under pressure from landlords, killed it himself. Since then he has consistently been against tenants and with the real estate industry."

That's the candidate of the Affordable Housing Alliance. Yaki has a strong claim on AHA support: he is backed by Willie Brown, of whom he has been a stalwart ally, and Omerberg worked on Yaki's 1998 campaign for the board.

"As a tenant who went through an owner-move-in eviction, I strongly believe in protecting our rent-control laws and stringently enforcing protections for seniors and the disabled," Yaki told us

See "Notebook," page 16



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Do people evade taxes? People do.

The big oil and tobacco companies backing California's Proposition 37 are calling themselves Californians Against Hidden Taxes. A more accurate name would be *Corporations Hiding from Taxes*.

San Francisco-based Chevron and New York-based Texaco — which recently agreed to a \$100 billion megamerger — are among the companies bankrolling Prop. 37, which would force taxpayers to pay for the environmental, health, and safety hazards caused by polluting industries (see State Propositions, page 30).

Chevron is among the companies bankrolling Prop. 37, which would force taxpayers to pay for the environmental, health, and safety hazards caused by polluting industries.



Chevron, for one, paid a grand total of zero federal taxes in 1998, according to a new study of corporate income taxes by the Washington, D.C.-based Institute on Taxation and Economic Policy. Actually, Chevron paid taxes at a rate of negative 26.4 percent that year, while its fiancé Texaco enjoyed a rate of negative 37.2 percent.

This tax holiday came at a time of soaring profits. For example, between 1996 and 1998 Texaco reported \$3.4 billion in U.S. profits — and \$304 million in tax rebates.

According to the study, oil companies used a variety of means to lower their federal income taxes, such as tax credits for research and oil drilling and tax deductions when employees exercised their stock options.

Petroleum was the lowest-taxed industry in the United States covered in the study of 1996 to 1998, but oil giants were not the only deadbeats. For example, Goodyear, MCI Worldcom, and Colgate-Palmolive are among a group of 11 companies that enjoyed negative income tax rates — despite pretax profits totaling \$12.2 billion over the three years.

Chevron spokesperson Bonnie Chaikind told us the study was "unfair and inaccurate," saying the company's low 1998 tax rate was the result of adjustments related to earlier years. What a relief.

The ITEP study can be found at www.ctj.org/itep/corp00pr.htm. (Daniel Zoll)

New-Fangled Examiner

The new *San Francisco Examiner's* executive editor, Martha Steffens, outlined her vision for the paper at an Oct. 19 forum sponsored by the Society of Professional Journalists. She said she plans to build a "more colorful, less pretentious" newspaper that doesn't do things "the old way" and that reflects the diversity of the city.

Rumors are flying about control at the new paper. Word is that Steffens negotiated editorial independence right into her contract. Still, many suspect she'll have a hard time keeping columnist Warren Hinckle and political consultant Jack Davis at bay. The question on everybody's mind is, "What will happen if the new staff does a hard-hitting piece on the mayor or any of the other politicians or power brokers who are close to the Fangs?"

Several people have told S.F. Confidential that the power struggle has

already begun — and that Steffens would rather Hinckle have nothing to do with the new publication.

At the forum Steffens was adamant that the *Independent* comic strip Mr. Sharon Stone — conceived of and promoted by Hinckle — would never appear in her paper. But on the phone she confirmed that Hinckle will write a twice-weekly column for the paper's editorial page.

While Hinckle wouldn't say much about his contact with Steffens, he insisted that the details about his column haven't been hammered out yet. When asked about the comic strip, he joked, "Oh, Phil Bronstein told her to say that. They're getting really close."

Hinckle did hint at plans to infuse the new *Examiner* with a little bit of *Independent*-like flavor. "I think the *Examiner* is going to surprise a lot of people," he told us somewhat gleefully.

At the forum Steffens also said that the paper won't have a Sacramento bureau and that it will pick up some of its stories from Web sites or news wires. She acknowledged that advertising operations would be shared with the *Independent* and said that paper "may provide some content, but not significant content."

Steffens also insisted that every dime of the \$66 million subsidy the Fangs are getting from Hearst has to go directly to the *Examiner*. That is being challenged in a lawsuit filed Oct. 10 by Union City printer Fricke-Parks Press Inc. alleging that the Fangs are using the subsidy to establish a printing monopoly.

When we called Steffens — who hasn't yet moved into the *Examiner's* new Market Street office — she refused to answer many of our questions about staffing. "I'm stunned by the level of interest in sort of arcane detail," she said. She did confirm that the Ex has hired Bob Porterfield, formerly with Long Island's *Newsday* and, ahem, the *Bay Guardian*, as the managing editor. (Tali Woodward and Adam Jernigan) ♦



Three more Human Rights Commission advisers canned

By Savannah Blackwell

An ousted Human Rights Commission adviser is questioning whether the agency handled her recent removal properly.

While the commission is supposed to make its own decisions on appointments and dismissals, an HRC letter strongly suggests that Mayor Willie Brown had final say in the commission's removal of Dawn Clements from its Minority/Women/Local Business Enterprise Program Advisory Committee.

"This appears to be directly from the mayor, and it should have been from the HRC," Clements, CEO of San Francisco-based West Select Securities Inc., told the *Bay Guardian*. "That's what I'm questioning."

Signed by HRC chair Ghada Saliba-Malouf, the commission's Oct. 10 letter to Clements began, "Mayor Willie L. Brown Jr. has reviewed and approved the new appointments to the [MBE/WBE] committee."

The next paragraph simply thanked Clements for her "support and dedication" to the committee, giving no reason for her removal (see "Brown Dismisses Human Rights Commission Adviser," 10/18/00). Clements was appointed by then-HRC chair Martha Knutzen in 1996.

Ron Vinson, a spokesperson for the Mayor's Office, told us the decision to remove Clements — as well as three other businesspeople who lost their

committee memberships — was made by the commission.

"The commission makes the recommendations; the mayor reviews and approves them," Vinson said. Vinson also said that Brown supports frequent shake-ups of committees, to give new people a chance to serve.

Saliba-Malouf, the HRC's chair, refused to comment on who decided to boot Clements or why. "It's not something I care to comment on," she said.

The timing of the decision is also questionable, Clements says.

The MBE/WBE committee's policy states that membership terms start in March. But the committee didn't do its reorganization this past March. Why it happened in early October is unclear, but Clements has said the move was retaliatory. A critic of Brown's handling of corruption issues at the HRC, Clements in August wrote letters to the San Francisco Board of Supervisors urging it not to accept a report generated by a mayoral-appointed task force, for "ethical reasons" (see "Foxes in the Henhouse" 8/9/00).

Henry Jamerson, another vocal critic of the HRC, also lost his post on the advisory committee, which he had held for many years. Members Robert Chiang and Diane Miller were also dismissed.

Leslie Littleton, cochair of the advisory committee, said the reorganization was needed to bring in "new energy."

Jamerson seemed to take offense at

the decision, threatening to picket the HRC if the agency continued to show favoritism in its certification decisions. "Disadvantaged contractors are still getting nothing," Jamerson said. "Every job I see, I'm going to ask for the certified papers on it. And if things get bad, we're not going to ask for meetings. We're just going to picket like we used to. I just wanted to let you know, I ain't going nowhere!"

Littleton failed to return two phone calls from the *Bay Guardian*. When we ran into her at the reception following the mayor's State of the City address, she said she would have no comment on the matter.

At the Oct. 19 meeting Littleton also discussed a proposed HRC public relations campaign to deflect the public's negative perception of the agency, which is under investigation by the Federal Bureau of Investigation. One HRC staffer, Zula Jones, has been indicted on charges of defrauding government minority contracting programs. Jamerson had complained at HRC meetings that Jones still holds a position of power at the agency, according to HRC staffers.

"The goal is to deflect the negative things that exist in the paper," Littleton said. "And then funnel positive things hopefully into the paper. The key is that the positive things are not being communicated." ❖

E-mail Savannah Blackwell at Savannah_Blackwell@sfbg.com.

Panel to tap citizen commissioners to review public power district

By Rachel Brahinsky

The newly formed San Francisco Local Agency Formation Commission (LAFCO) was scheduled as of press time to finalize appointments for two commissioners at its Oct. 24 meeting. Last week current commissioners Sups. Tom Ammiano, Sue Bierman, and Michael Yaki delayed appointing citizens to the two general-public seats after Ammiano asked the city attorney to explain the commission's conflict of interest rules.

The San Francisco Board of Supervisors formed the LAFCO in August to review the municipal utility district (MUD) petition promoted by the Coalition for Lower Utility Bills (CLUB). That petition was submitted to the board with 24,000 signatures in July. On the advice of City Attorney Louise Renne, nine board members voted to keep the measure off the fall ballot, pending LAFCO review (see "PG&E Disrupts Public Power," 7/19/00).

The fate of the MUD initiative likely depends on who is chosen for the public seats. Ammiano and Bierman were the only two supervisors who voted to put the MUD petition on the fall ballot; Yaki voted against it.

At press time there were six candidates; three of them — San Francisco Tomorrow board member Bernie Choden, CLUB member Richard Ow, and former CLUB attorney Neil Eisenberg — are outspoken supporters of public power.

The other three candidates have ties either to the mayor or to PG&E.

Candidate Robert McDonnell told us that Walter Johnson of the San Francisco Labor Council suggested he apply for the LAFCO seat. McDonnell told us he simply wants "to make sure that [the MUD petition] gets a full and fair hearing." But the Labor Council has historically positioned itself against municipalization and is a close ally of Mayor Willie Brown, who does not support the MUD.

Candidate Jose Hernandez told us he hopes to represent low-income communities. He does not oppose public power outright but told us that he is working closely with Sup. Alicia Becerra — who voted against putting the MUD petition on the ballot — on solutions to the energy crisis. Hernandez pointed out that Guillermo Rodriguez, an external affairs manager for PG&E, sits on the board of directors of his employer, the nonprofit Latino Issues

Forum. But he insisted that that connection would not affect his decisions as a LAFCO commissioner.

Also in the running is attorney Douglas Chan, the managing partner of a small downtown law firm that contracts with PG&E. Chan told us that he does not work on the firm's PG&E contract jobs and that the connection "would not influence my judgments at all." Chan's firm — Chan, Doi, Marshall, and Leal, LLP — also represents the San Francisco Redevelopment Agency in litigation involving the Yerba Buena Center for the Arts. It was this connection to the city that led Ammiano to raise the conflict of interest question.

Ammiano asked deputy city attorney Dorji Roberts to research LAFCO law to see if working for the city as a contractor would constitute a conflict of interest for someone serving on the commission. Roberts was expected to provide the commission with a report at the Oct. 24 meeting.

Go to www.sfbg.com this week for our coverage and analysis of the commission's appointments. ❖

E-mail Rachel Brahinsky at rachel@sfbg.com.

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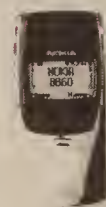
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news **on guard**

Prop. 36 backers push drug reform

By A. Clay Thompson

If passed by voters this November, California proposition 36 would mark a major de-escalation in the nation's war on drugs, funneling tens of thousands of drug users into rehabilitation programs rather than prison cells.

Under Prop. 36, those busted on drug possession charges — both misdemeanor and felony — would have the option of going into a judge-monitored treatment program for 12 to 18 months. The initiative, which would provide \$120 million annually for rehab, covers only nonviolent offenders.

"The drug treatment professionals who really had the central hand in crafting this look at drug abuse much as you would look at diabetes or obesity," said Dan Abrahamson of the Lindesmith Center, a drug law think tank that helped draft the initiative. "They don't conceive of a central role for incarceration there; they see a central role for good, trained medical professionals establishing strong relationships with patients and working with them over a period of time."

The measure could make a sizable dent in California's burgeoning — 162,000 and growing — penitentiary population, keeping some 25,000 people out of prison each year and lowering the number of county jail inmates by 12,000 annually, according to the state legislative analyst. The Golden State, notorious for its hellish lock-ups, leads the country in per capita drug arrests and prison sentences.

While the plan may not revolve around jail, those who flunk out of treatment under current law *do* face sentencing and a potential prison sentence of one to three years.

Pouring in some \$3 million, a trio of justice system reformers — New York financier George Soros, Cleveland insurance executive Peter Lewis, and University of Phoenix president John Sperling — are bankrolling Prop. 36. Backers cover the ideological spectrum, ranging from staunch Reaganite George Schultz to lefty L.A. congressperson Maxine Waters, with defense lawyers, rehab centers, and medical groups making up a good chunk of the endorsement list.

While *West Wing* star Martin Sheen is the public face of the No on Prop. 36 campaign, underwriting for the effort comes from the cops-and-courts lobby, notably the prison guards union, narcotics officers, and prosecutors — in short, the same people who brought you "Three Strikes, You're Out" and Proposition 21.

Most bigwig Dems and GOP-sters are dogging Prop. 36 — no surprise given our Dirty Harry political climate — but the most damaging criticism has been leveled by judges and doctors working in existing drug courts. The 107 drug courts that have sprung up across the state over the past six years mix rehab with justice, pushing offenders to get clean and sober. Judges say the initiative will supplant the much lauded courts with an unworkable system that doesn't

give the bench enough discretion.

"To work effectively with substance abusers, we should increase the resources for something that works, rather than trying something we know will fail," said Santa Clara County Judge Stephen Manley, who heads the California Association of Drug Court Professionals.

The proposed law allows judges to impose jail or prison time only after a subject has flunked out of two treatment programs or committed a non-drug offense.

"It would tie judges' hands," said Dr. Davida Coady, an M.D. with Berkeley's drug court. "The problem with a badly addicted person is you have to get their attention. If you don't have the threat of incarceration, it's been well documented that you lose two-thirds of the people who you could get clean and sober."

Prop. 36 foes like Coady are misrepresenting the measure, says campaign chief Dave Fratello, who points out that offenders who fail out of treatment under the proposed law still face hard time in state prison. "Our opponents would love to get the message to voters that there's no teeth in the measure," Fratello told us.

Responding to the judicial slams, Prop. 36 backers point to the limited reach of the current drug courts, saying they handle only 5 percent of eligible defendants. "It's a system created by and for judges and prosecutors," Fratello said. "They reach a tiny number of people." ♦

THIS MODERN WORLD

by TOM TOMORROW

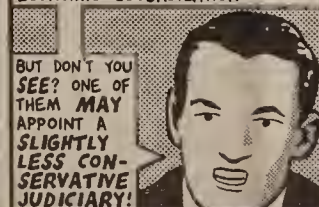
JOURNEY WITH US TO A WORLD NEARLY IDENTICAL TO OUR OWN-- WITH A FEW SMALL BUT DISTURBING DIFFERENCES--

PARALLEL EARTH!



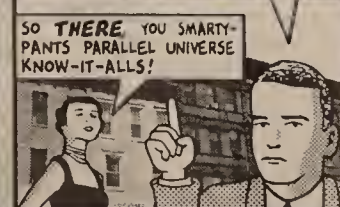
FOR INSTANCE, WHILE OUR PRESIDENTIAL CANDIDATES STAND IN STARK CONTRAST TO ONE ANOTHER, THE CANDIDATES OF PARALLEL EARTH ARE OFTEN VIRTUALLY INDISTINGUISHABLE!

YES, YES--THEY BOTH SUPPORT THE DEATH PENALTY, WELFARE REFORM, THE DRUG WAR AND UNFETTERED ECONOMIC GLOBALIZATION--



AND WHILE OUR INTERDIMENSIONAL COUNTERPARTS CLAIM TO LIVE IN A DEMOCRATIC SOCIETY, THEIR CANDIDATES ARE--INCREDIBLY ENOUGH-- UTTERLY DEPENDENT ON THE LARGESS OF CORPORATE CONTRIBUTORS!

HEY--IN THIS SOCIETY, THE RICH AND POOR ARE EQUALLY FREE TO PURCHASE POLITICAL INFLUENCE!



AND MOST PERVERSELY--THEIR PRESIDENTIAL DEBATES ARE RUN BY THE TWO MAJOR PARTIES THEMSELVES-- ALMOST GUARANTEEING THE EXCLUSION OF THIRD PARTY CANDIDATES!

JUST BECAUSE A CANDIDATE REPRESENTS THE BELIEFS OF MILLIONS OF AMERICANS--



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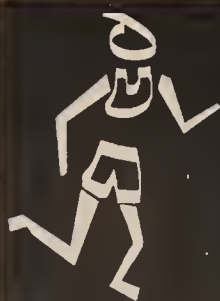


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news on guard

Carl's Jr.

From page 11

that transsexual people present a problem, particularly if other customers complain. "If you're a woman, show us the proof," he said. "If you're a man, you shouldn't use the woman's bathroom."

Safdar, who patiently watched the protest from just outside of the restaurant, seemed genuinely perplexed by the controversy. "I have sympathy for every single person," he said. "But what would you do?"

It might help if TWM Industries, the San Bruno-based franchise that owns 24 Carl's Jr. restaurants, had clear guidelines on bathroom use. But the three-paragraph "non-discrimination policy" the company faxed us merely states that "harassment of any kind will not be tolerated. All guests shall be treated with equal respect."

The problem lies in the definition of "harassment." "Unless a restaurant wants to ask every single person in the restaurant to produce an I.D., they can not ask any single person to show

an I.D.," said Marcus de Maria Arana, discrimination investigator with the Human Rights Commission, himself female-to-male transsexual. Arana could not comment on Jinich's case, since the HRC has not yet issued a finding.

Jeff Casaretto, vice president of TWM, called the incident "an honest mistake. We really thought there was a man in our rest room," he said. When pressed on what the company is doing to prevent harassment, he said Safdar was instructed to meet with each employee to review the nondiscrimination and anti-harassment policies. He told us TWM is considering a tolerance education class, "if we feel that it would definitely benefit our operation."

Delphine Brody of TransAction and Lesbian Avengers told us she was frustrated that TWM has so far failed to address their demands for an end to discriminatory practices, strict enforcement of city law, and sensitivity training by an outside organization for all guards, staff, and management.

Meanwhile, transgender customers

aren't the only casualties at Carl's Jr. James Wilson, a homeless man who lives near the U.N. Plaza branch, said he was once denied access to the bathroom too, even though he had made a purchase that day.

It's a common complaint, said Adam Arms of the Coalition on Homelessness, which is protesting the harassment: "I probably get a call every two weeks from someone who was abused by Carl's Jr. security guards."

In a June 30 letter to TWM, the Human Rights Commission agrees that the complaints against Carl's Jr. are "very serious. We have received other complaints about this particular store, and how roughly the security guards treat those they are attempting to evict from bathrooms. One of the Commission staff members recently witnessed a physically violent and verbally abusive eviction of an elderly man, including management's active participation in the physical and verbal abuse of that customer." ❖

E-mail Cassi Feldman
at cassi@sfbg.com.

Notebook

From page 11

through his consultant Ellie Schafer. "I am proud to have supported all the measures which passed the Board of Supervisors expanding OMI and Ellis Act protections." (Note Yaki's careful phrasing: he supported the measures that passed, and opposed the measures that failed. The same can be said for most of Willie Brown's other appointees; that's why those measures passed and the others failed.)

The AHA also endorsed Meagan Levitan in District Three, according to a Levitan mailer. Her opponent Aaron Pelskin, who spoke at the endorsement meeting, has the support of the Tenants Union and just about every other legitimate tenant activist. Yaki and Levitan are both endorsed by the Small Property Owners Association and the San Francisco Apartment Association, which lobby for landlords.

The AHA's endorsements of Yaki and Levitan were no surprise to longtime

members of the tenant movement. "Historically, the Affordable Housing Alliance hasn't endorsed credible pro-tenant supervisors," Robert Haaland of the Housing Rights Committee told us. "It's a group that's used to perpetuate machine candidates. It's another shameless example of how the machine stays in power." (Gabriel Roth)

... And she invented the Internet

Hundreds of former and current Buena Vista Elementary parents have received an Oct. 5 letter urging them to support fellow Buena Vista parent and Board of Education president Mary Hernandez in her bid for reelection.

"This is a critical race for Mary," the letter states amid the typical fundraising puffery. "She needs our financial support as well as our votes. Please send Mary whatever amount your family can afford."

Sounds innocent enough. But the letter was signed by Buena Vista volunteer Joan Boyle, who has maintained the school's parent directory for seven years. Boyle confirmed that she used a computerized school directory to assemble the mailing list.

Several recipients say they think it's inappropriate to use school resources for a political campaign. "You give them your address, and you don't expect to get political propaganda," one former Buena Vista parent, who asked to remain anonymous, told us. "I was bothered that we received it. The PTA is not supposed to get involved in political things."

Boyle said she didn't see that as a problem, since parents can choose not to list their addresses.

David Campos, a deputy city attorney who works with the school district, told us, "It would be the school district's

understanding that the information be used only for district purposes and not for political reasons. The way that you describe it, I would be concerned it was in violation of board policy, though I don't know the specifics of the case."

The board policy that Campos referred to prohibits "use of school equipment or materials for the production or reproduction of campaign materials."

In an e-mail, Hernandez told us that Boyle "wrote and sent the letter on her own initiative. My understanding was that she would be using lists she had at home." But Boyle told us she asked Hernandez if she could send out the letter beforehand. And that raises another issue, since under state law, independently funded campaign expenditures are not supposed to be coordinated with the candidate.

Hernandez has a lot to answer for these days. Throughout the campaign she has claimed to be the only "mom" running for the school board. At a candidates' forum Oct. 17 she described herself as "the only mom with kids currently enrolled in the school district ... and a Latina."

Minutes later fellow candidate Maria Dolores Rinaldi, who is running with the Progressive Left Slate, took issue with Hernandez's claim. "Guess what? I'm a mother," she said. "And guess what? I have a child in the public school system in San Francisco. And guess what else? I'm a Latina. Some candidates cannot even know their arguments. How can you expect them to know the district?"

For the record, the other incumbent candidate, Jill Wynns, is the mother of three grown children, all of whom attended San Francisco schools. Candidates Mauricio Vela and David Eisenberg, while not moms, also have kids in district schools.

Fundraising scandals, spurious claims on the campaign trail ... Ms. Hernandez, have you met Al Gore? (Tali Woodward) ❖

PHOTO BY RINK FOTO



No friend of tenants: Housing group endorsed Sup. Michael Yaki, who killed owner move-in eviction reform.

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Labor and anti-globalization

Wednesday, Oct. 25, the Labor Video Project hosts an event on labor and anti-globalization, including a screening of "Behind the Charade: Workers Voices in D2K," National Association of Broadcasters convention protest footage and report-back, and a speaker from the IMF-World Bank protests in Prague. 7:30 p.m.,

Artists' Television Access, 992 Valencia, S.F. \$5 donation. (415) 282-1908.

Poets for Prop. L

Wednesday, Oct. 25, poets Roxanne Dunbar Ortiz, Jorge Argueta, and others throw down at a spoken word salon benefiting the Yes on Proposition L campaign. Progressive supervisorial candi-

dates will be in attendance. 8 p.m., Brainwash Cafe, 1126 Folsom, S.F. Donations requested. (415) 864-3842.

Prop. K versus Prop. L

Wednesday, Oct. 25, New College of California holds a forum on Propositions K and L. Debra Walker of the Coalition for Jobs, Arts, and Housing faces off against

Emilio Cruz of the Mayor's Office of Economic Development, in a debate mediated by Gabriel Roth of the Bay Guardian. 7-9 p.m., Women's Building, 3543 18th St., S.F. Free. (415) 437-3438.

Mobilize against Prop. 38

Wednesday, Oct. 25-Thursdays, Nov. 2, help save our public school system. Join

City College faculty in a phone-banking drive against Prop. 38. Every Tues., Wed., and Thurs., 5-8 p.m., UESF office, 655 14th St., S.F. (415) 585-2121.

Gimme shelter

Thursday, Oct. 26, the Council of Community Housing Organizations, St. Anthony's Foundation, and the Alliance for a Better District Six sponsor a supervisorial candidate forum focusing on housing. 6-8 p.m., St. Anthony's Dining Room, 45 Jones, S.F. Free. (415) 241-9015.

Women and labor in East Timor

Thursday, Oct. 26, East Timorese activist Ajiza Magna speaks about women's rights and labor struggles in East Timor, at a benefit for the East Timor Relief Fund. 7:30 p.m., 97 Miguel St., S.F. \$30. (415) 626-9906.

Reparations for Guatemala

Thursday, Oct. 26, survivor of the 1982 Rio Negro massacre Jesús Tecú Osorio speaks about the campaign to demand reparations from the World Bank and Inter-American Development Bank for the destruction of his community caused by a bank-sponsored dam project, at a benefit for the Rio Negro New Hope Foundation. \$5-\$10. La Peña Cultural Center, 3105 Shattuck Ave., Berk. (415) 826-3593.

ACLU activist conference

Friday, Oct. 27-Sunday, Oct. 29, the ACLU of Northern California holds its annual conference, featuring presentations on race and educational equity, racial profiling, and more. Call for registration, schedule, and scholarship information. Headlands Institute, Golden Gate National Recreation Area, Bldg. 1033, Sausalito. \$50 per day or \$150 for all three days (includes food and accommodations), sliding scale. (415) 621-2493, ext. 346.

Elections in the Mission

Friday, Oct. 27, CARECEN and the Northern California Citizenship Project hold a Mission District Forum with District Nine candidates. 6 p.m.-8 p.m., Horace Mann Middle School Auditorium, 3351 Bartlett St., S.F. (415) 824-2330, ext. 5210.

Women and the Taliban

Monday, Oct. 30, Mary MacMakin, founder of the Physiotherapy and Rehabilitation Support for Afghanistan, shares her experiences working with women under the Taliban — among the most repressive regimes against women in recent history. Call ahead for reservations. Registration begins at 5:15 p.m., program at 5:45 p.m. World Affairs Council, 312 Sutter St., S.F. \$10, with discounts for students and World Affairs Council members. (415) 293-4600.

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The grim veeper

Excerpts from *Al Gore: A User's Manual* (Verso 2000). By Alexander Cockburn and Jeffrey St. Clair

In their scathing review of Al Gore, Alexander Cockburn and Jeffrey St. Clair — publishers of the twice-monthly muckraking newsletter *CounterPunch* — provide a compelling guide to the vice president's history of conservatism and deceit. Below are excerpts from the book, which spans Gore's steady rise from a silver-spoon childhood as son of a powerful pro-New Deal senator to prominence as a conservative New Democrat.

Midgetman

Looking back through the 1980s, one finds that on every issue, whether it was supporting the *contras* (of which more later), shilling for the Pentagon's latest weapon systems, backing the Reagan-Bush position on NATO deployments in Europe, Gore's hawkishness was unflagging....

In his first Senate term Gore supported both the B-1 and B-2 bombers, and the development of nuclear-powered aircraft carriers which were opposed by most Democrats. He backed the 1986 bombing of Libya, although he said it probably wouldn't be enough to stop the Libyans' export of terrorism. In that same year Gore voted against an amendment to the defense appropriations bill that would have prohibited the production of nerve gas. He argued that such a ban would create a nerve gas gap, encouraging the Soviet Union to step up its own gas production. He then voted to fund the development of a new nerve gas missile called Big Eye. He justified that vote by saying that the new technology would actually result in a safer bomb than the old material in the arsenal. Gore held one of the decisive votes here, bringing the tally to 49-49. Vice President Bush cast the tie-breaker, then shame-facedly asked Reagan to call his mother, Dorothy, in Hobe Sound to explain why her son had felt it necessary to vote in favor of this terrifying weapon.

At the start of his second Senate term, in 1991, Gore voted for the Pentagon on three hotly contested measures to cut back on various outrageous military boondoggles. The first was a budget amendment offered by Senator Paul Simon of Illinois to cut military spending by 2 percent in the fiscal 1992. Next, Gore denounced as imprudent a measure offered by Senator Tom Harkin of Iowa to transfer \$3.1 billion from the military budget to Head Start and other domestic programs. Finally, he voted against a resolution put up by Senator Bill Bradley calling for the Pentagon to develop a plan on how it would achieve an \$80 billion reduction in the military budget over the next five years.

It should be recalled that these were the years in which the Soviet threat had imploded; in which, for the first time since 1945, political grandstanding on

the Communist threat no longer was fungible currency. Many Democrats were talking about a peace dividend. Not Gore. Never for a moment did he abandon servility to Pentagon programs, earning his campaign treasury handsome subventions from arms manufactures such as Lockheed. Nor did it lessen his zeal to detect new threats to the national security of either the United States or Israel, whose interests he has always regarded as identical....

Gore was also one of the few Democrats to favor the reflagging of Kuwaiti oil tankers, making them US registered so that any threat against them by Iran would be taken as a gauntlet thrown at the feet of Uncle Sam. Reflagging also led to deployment of US Navy ships in the Persian Gulf, eventually becoming the largest naval armada since World War II....

The green game

The first environmental promise Al Gore made in the 1992 campaign, he soon shattered. It involved the WTI hazardous waste incinerator in East Liverpool, Ohio, built on a floodplain near the Ohio River. The plant, one of the largest of its kind in the world, was scheduled to burn 70,000 tons of hazardous waste a year in a spot only 350 feet from the nearest house. A few hundred yards away is East Elementary School, which sits on a ridge nearly eye-level with the top of the smokestack.

On July 19, 1992, Gore gave one of his first campaign speeches on the environment, across the river from the incinerator, in Weirton, West Virginia, hammering the Bush Administration for its plans to give the toxic waste burner a federal air permit. "The very idea is just unbelievable to me," Gore said. "I'll tell you this, a Clinton-Gore Administration is going to give you an environmental presidency to deal with these problems. We'll be on your side for a change." ...

Shortly after the election, Gore assured the neighbors of the incinerator that he hadn't forgotten about them. "Serious questions concerning the safety of the East Liverpool, Ohio, hazardous waste incinerator must be answered before the plant may begin operation," Gore wrote. "The new Clinton/Gore administration will not issue the plant a test burn permit until all questions concerning compliance with the plant have been answered."

But that never happened. Instead, the EPA quietly granted the WTI facility its test burn permit. The tests failed, twice. In one trial burn, the incinerator eradicated only 7 percent of the mercury found in the waste, when it was supposed to burn away 99.9 percent. A few weeks later the EPA granted WTI a commercial permit anyway. They didn't tell the public about the failed tests until afterward.

Gore claimed his hands were tied by the Bush Administration, which had

promised WTI the permit only a few weeks before the Clinton team took office. But by one account, William Reilly, Bush's EPA director, met with Gore's top environmental aide Katie McGinty in January 1993 and asked her if he should begin the process of approving the permit. In this version of events apparently McGinty told Reilly to proceed. McGinty said later that she had no recollection of the meeting.

Gore persisted in maintaining that

Inc. was represented by Webb Hubbell, who later came into Clinton's Justice Department and was indicted during the Whitewater investigation, and the Rose law firm, to which Hillary Clinton belonged. Over the ensuing seven years, the WTI plant has burned nearly a half-million tons of toxic waste, 5,000 truckloads of toxic material every year, spewing chemicals such as mercury, lead and dioxin out of its stacks and onto the surrounding neighborhoods. The inevitable illnesses have followed....

Reinventing government

.... Gore was assigned the task of heading a six-month review of federal agencies in an attempt to ferret out waste, a kind of Grace Commission (an earlier Republican-mounted attack on government) for the 1990s. The program became known

on a job-slashing rampage. "The cuts are aimed at headquarters, multiple layers of bureaucracy, auditors, and the offices that deal in the arcane rules of personnel, procurement and finance," Gore said. "With a few exceptions, the streamlining plans we've gotten aren't big enough, fast enough, or on target."

He demanded that the agency headquarters cut their staff by at least 50 percent. "In the private sector, General Electric cut their headquarters' size in half while doubling their economic size," Gore said. "In retrospect, Frank Doyle told me that GE didn't move fast enough or boldly enough. Amoco just told the department heads: 'I want you all to plan big, dramatic headquarters cuts like that.' He warned them, if they didn't do it themselves he would 'have to have my staff design it.'"

In a 1995 speech to REGO leaders, Gore instructed the teams to find ways to turn over government functions to "the vigor of the competitive private marketplace to produce better services, higher quality products, and greater efficiency than public or private monopolies." Through REGO, Gore also promoted a theme that would become a hallmark of the administration, allowing corporations to comply voluntarily with federal laws and regulations. "Reinventing government," Gore said, "is about giving businesses new opportunities to become trusted partners in enforcing laws." He then pointed to opportunities to lessen the burden on industry in areas such as "worker safety, environmental protection and the whole range of regulatory functions."

Gore's attacks on federal regulations displayed the same fervor as had Dan Quayle's Council on Competitiveness, which sought to emasculate environmental and labor rules during the Bush presidency. Like Quayle, Gore showed a particular animus toward the Code of Federal Regulations, the 150,000-page encyclopedia of government rules and regulations. Gore poked fun at government rules for food inspectors on how to determine the freshness of fish through a smell test. "Of course, government must be involved in food safety," Gore declared. "But is there a way we could rely on market incentives and people's common sense instead of government interference? Can't we get the government's nose out of this business?"

.... So where did all the new REGO money go? To health care? The environment? Investments in civilian infrastructure? No. As Leon Panetta, then head of the Office of Management and Budget, told an astonished White House press corps, most of the money, some \$30 billion worth, was going to fund the Clinton-Gore 1995 crime package. "We would commit \$10 billion for savings and the ability to reduce the deficit," Panetta said. "The amount above that would go to fund the crime bill.... We're not looking at entitlement spending on the crime side. But discretionary spending: money for cops, money for prisons, money for law enforcement generally." ❖



Friendly 'foes': Gore first befriended right-wing maven Newt Gingrich in 1978 in a group called the Congressional Clearing House on the Future, Cockburn and St. Clair report.

there was nothing he could do about it once the permit was granted. A 1994 report on the matter from the General Accounting Office flatly contradicted him, saying the plant could be shut down on numerous grounds, including repeated violations of its permit....

The decision to go soft on WTI may have had something to do with its powerful financial backer. The construction of the incinerator was partially underwritten by Jackson Stephens, the Arkansas investment king who helped bankroll the Clinton-Gore campaign. According to EPA whistleblower Hugh Kaufman, during the period when the WTI financing package was being put together Stephens

as the National Performance Review, aka Reinventing Government, or simply REGO. Many White House staffers thought it was a political dead end and a good way to get Gore, who seemed omnipresent in the West Wing, always "peering over their shoulders like a nosy teacher," out of their hair for a while.

.... By 1994, REGO was engaged in a project that can best be described as an attempt to corporatize the federal government, privatizing parts of it and paring down the rest the way a corporate raider would after a hostile takeover.

Gore's notes from an August 2, 1994, meeting of the Clinton Cabinet show him urging department heads to go

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Breaking point: Palestinian surgeon Khaled Abdel Karim Amer, three of his sisters (left), and a niece and nephew stand outside their home near Jerusalem. After recent killings of Palestinian children, Amer is rethinking his career in Israeli hospitals.

Everyday war zones

Amid gunfire and rocks, many Israelis and Palestinians fight private battles for peace. *By Robin Shulman*

Khaled Abdel Karim Amer was not trained to remove bullets from children's skulls. But as a Palestinian neurosurgeon, he says he's been pressed into this grim service in East Jerusalem, during his war-imposed vacation from his usual job in a Jewish West Jerusalem hospital. He cannot get to West Jerusalem, five minutes from where he lives, because he doesn't want to risk his life on roads patrolled by Israeli combat soldiers who are shooting at Palestinian demonstrators.

There's plenty of work on the east side of town, where Amer is seeing wounds that have led him to rethink his career in Israeli hospitals. In one week he treated 14 Palestinian children age 6 to 15, wounded by rubber-coated steel bullets, as well as full metal jacket rounds, to the head and chest. "They shoot only to the head. It's an injury to die," he told me haltingly. Soldiers sometimes prevent ambulances from getting to the hospital, he said. "I think for the first time that Israel doesn't want peace." This week Amer began an English course to replace the Hebrew class he was taking when I knew him. Instead of continuing to work in West Jerusalem's Sharei Tzedek Hospital, he has decided to apply to a program in advanced neurotrauma in the United States. Next time, he will be better able to treat the injured.

I met Amer when I lived in Jerusalem for two years, working as a freelance reporter and editor. Now I speak with him over the phone from Berkeley, after leaving Jerusalem in August. On my television screen stones and bullets are flying by A-Ram checkpoint, where tanks have replaced the taxis I used to

catch. A Palestinian mob dragged the body of an Israeli soldier through Ramallah's Manara Square, where I used to meet friends. Some 130 people have been killed in the fighting so far — all but 8 of them Palestinians.

Everyone I speak with is anxious. Unarmed civilians, untrained police officers, and various militias are the Palestinians' only protection. Meanwhile, thanks to \$5 billion in U.S. foreign aid (far more than any other country gives), the Israeli army is employing tanks, rifles, machine guns, and American-made Cobra and Apache attack helicopters against civilians. Even during the Palestinian intifada uprising of 1987 to 1993, Israel never used such force in the West Bank and Gaza.

Now Israel is considering unilaterally declaring and sealing its borders, imposing with war on the West Bank and Gaza the patchwork that could not be imposed in seven years of negotiations. None of my friends has fired or taken a bullet. But in the 31 days since the clashes began, the violence has heightened their anxieties and mistrust. The people I know don't usually make the news. But their experience reflects a deepening divide between regular Israelis and Palestinians, who have managed to coexist peacefully in the past.

Amer, who is 28, lives with five younger sisters and his parents in Beit Hanina, an Arab neighborhood halfway to Ramallah on the northern outskirts of Jerusalem. I used to visit their house on a breezy hilltop, and Amer's sisters would take me outside to pick berries, grapes, and sabra cactus fruit. That tranquility was broken last week, when Israelis from the neighboring Jewish settlement of Pisgat

Ze'ev shot at Amer's neighbors' house, wounding an eight-year-old boy. Israeli police on the scene didn't stop them, Amer said. It was a turning point for him. "In the first intifada, many people still believed Israel was democratic. Now no one does," he said.

Ori Lewis, a 41-year-old Israeli, also witnessed a Jewish attack on Arabs from his home in Pisgat Ze'ev, a settlement that was built in 1985 on land confiscated from Palestinians. Looking out the window at 2 a.m. on Yom Kippur, Lewis saw 50 or 60 young Israelis approaching Arab houses. "They were throwing rocks and cursing at them," Lewis said. The Palestinians "came out and cursed back in Hebrew and started throwing rocks back." He said he has never seen such incidents in his community of tract apartments and neat playgrounds.

"There's no way the trust is going to be rebuilt," said Lewis, who moved nine years ago to Pisgat Ze'ev, seeking housing subsidies and favorable loan terms. Now he wants out. Lewis said that he and his wife, Dorcas, have for a long time been thinking about moving to a larger place. In fact on Sept. 29, when the violence first began, they had an appointment to see a house in the settlement of Anatot, five minutes into the West Bank, where real estate is cheaper still than in Pisgat Ze'ev. But then violence broke out in Jerusalem. "The same afternoon we threw the ad in the bin," Lewis said. "No way are we going to live in a place like this."

Lewis said he tries to keep his five-year-old son, Amit, inside the apartment, and wants Dorcas to stop using public transportation. Sometimes he

thinks about leaving Israel altogether. "When you come away from Israel," he said, "you realize that people here are preoccupied with all the wrong things to lead a normal life."

Driving while Palestinian

Like many young Palestinians, Mohanad Sbeih, 25, has spent years in Israeli jails for organizing neighborhood youths during the intifada and has been working at low-paying jobs in Israel since then. Sbeih lives just north of Lewis, like Amer, in Beit Hanina. His I.D. card is Israeli, he speaks fluent Hebrew and has Jewish friends. But that doesn't prevent Israeli soldiers and police from stopping and interrogating him every time he tries to drive somewhere.

Sbeih's house is in Israel. But the road from his driveway is in the West Bank. To get to work at a West Jerusalem flower shop, he has to enter the West Bank and then circle back through an Israeli checkpoint, which is closed. "I can't go to work — it's very dangerous," said Sbeih, who says he wants above all to keep out of trouble. "The police stopped me and asked, 'Where are you going?' I said I had to get home. Jerusalem is closed." The current closure has cut the number of Palestinians crossing into Israel to work each day to 25,000 from the usual 125,000. Israeli companies are already hiring African and Asian workers to replace the Palestinians who, like Sbeih, cannot get to their jobs.

During the intifada, Sbeih once tended a close friend who was dying beside him after being shot by soldiers. Still, he expresses amazement at the current violence on both sides. "The Palestinians were wrong to kill those soldiers — they're crazy!" he said, referring to the mob that killed two Israeli reservists in

between Israel and Jordan. Greenstein's house, owned by Palestinians until Jews took it over after the fighting of 1948, is the last house on the Jewish side. Greenstein, a sculptor, often works in her garden of jasmine and cactus with a spectacular view of the walled Old City. In recent weeks the garden view was of fires from nearby clashes. Greenstein saw three Israeli men with a dog on their way to the Arab side "looking to make problems." A woman was stabbed a block from Greenstein's home.

Greenstein, who normally does not follow current events, is making a point of catching the news every day. Still, she would rather not think about what is happening. She said that for her parents, both Holocaust survivors, the violence recalls deep fears about Israel. "My father says that the country is going to end, disappear," she said. Greenstein herself is trying to avoid fear, and the prospect of a terror attack, by staying away from crowded public places. "It's very hard to ignore the tension. It's catchy; people get it from one another."

Greenstein is like many Israelis who worry about sons who serve in the army, watch the clashes on the news, hire Palestinian workers, wish they had peace — and spend little other time thinking about the Palestinians. Perhaps that's because most of the current conflict is being played out in the West Bank and Gaza, not Israel itself. That's why for some it seems possible to just build a fence, enclose the problem, and break contact. But Greenstein's new fears live next door. Last week Greenstein locked a rooftop entrance to her house that she had never before secured. "It's very quiet, but tense quiet. You don't know what's going to happen," she said.

Oslo Accord failures

When I was in Jerusalem, Arafat always said his people were chafing under continued Israeli control of basics such as water, security, exits, and entrances years after they hoped the peace process would bring self-determination. Israel said it would annex parts of the West Bank if Arafat unilaterally declared a state there. Israeli settlers threatened to use their state-licensed guns to fight for their land. Palestinian Islamists threatened new rounds of terror to fight for their land.

Now I see the immediate effects of the Oslo Accord's failure to negotiate a sustainable settlement: Amer, who is no longer willing to treat sick Israelis. Lewis, no longer willing to live for the sake of cheap housing in a well-manicured garrison — even one that feels to him like an extension of Jerusalem. Sbeih, who is unable to enter the country that issued his I.D. card. And Greenstein, a black belt in karate who imagines a Palestinian attacker on her roof. While the bullets and rocks continue to fly in front of TV cameras, the Israelis and Palestinians who are not in the news are simply trying to keep the peace. At least in their own private lives. ❖

Freelance journalist Robin Shulman spent two years reporting from Jerusalem. Her work has appeared in Newsday, the Miami Herald, and numerous radio outlets.



Fighting fear: Yam Greenstein, an Israeli sculptor, is taking new security precautions around her house.

Ramallah. "I go to my neighbor's roof, and we watch helicopters, hear the bombs," Sbeih said. "This is not an intifada, this is war."

Amid the warlike drama unfolding around her, Yam Greenstein, a 39-year-old Israeli, is trying to maintain a bucolic life. She lives in Abu Tor, known as Jerusalem's only mixed Arab-Jewish area. Actually, it is a divided neighborhood straddling the southern armistice line



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news art and politics

(Tom) Tomorrow's news

The cartoonist's latest gig: stumping for Nader. By Steve Rhodes

Last Saturday night, before a cheering crowd of 6,600 at the Nader rally in Oakland, a group of actors adapted a recent strip from Tom Tomorrow's *This Modern World* for the stage:

Sparky: There's a conservative politician whose record has me kind of worried, Frank.

Liberal Frank: How's that?

Sparky: Well, he presents himself as a moderate, but he used to be an adamant opponent of both abortion rights and gun control. He voted with Jesse Helms against a bill which would have protected HIV patients from discrimination — and sided with Helms during the Mapplethorpe controversy. He also once described homosexuality as "abnormal sexual behavior."

Liberal Frank: Yikes ...

Liberal Frank was played by Jello Biafra, and Sparky was played by Dan Perkins, a.k.a. Tom Tomorrow. The conservative politician? Al Gore, of course. "It was incredible to be on the same stage as people like Patti Smith, Cornell West, and Jello Biafra supporting a candidate I actually believe in," Perkins says.

This Modern World first appeared in the groundbreaking San Francisco zine *Processed World* not long after Perkins moved to San Francisco in 1984. (He now lives with his wife in Brooklyn.) The zine dealt with the world of temps and office work, and most of the contributors took pen names to protect their identities from their employers. Perkins chose Tom Tomorrow.

When *Penguins Attack!*, his fifth book, was recently published, celebrating what Perkins considers to be *This Modern World*'s 10th anniversary of its coming-of-age. By 1990 it was appearing in about 20 alternative weeklies, including the *SF Weekly* (it would move to the *San Francisco Examiner* in 1991). It now runs in more than 130 papers. His work has also entertained readers of the *New Yorker*, the *New York Times*, the *Nation*, the *American Prospect*, and even *TV Guide* (once). He had a brief stint with *U.S. News and World Report*, but Perkins says publisher Mort Zuckerman "really didn't like what I was saying in the least."

I first profiled him for Media Alliance's *MediaFile* in 1992 and again in March 1994, when *This Modern World* left the *Examiner* for the *Bay Guardian*. We became friends, and I worked on his Web site from 1995 until August of this year. Since I know his work as well as anyone, I was assigned to interview him (it wasn't as if the *Bay Guardian* was going to do a hard-hitting investigation of the real Tom Tomorrow).

We discussed the development of *This Modern World*, his recent stint covering the Democratic and Republican conventions for the *Village Voice*,



Rock the vote: Patti Smith, Ralph Nader, and Dan Perkins (Tom Tomorrow) mug for the cameras at Saturday's rally in Oakland.

the frustration of trying to get an animated *This Modern World* on *Saturday Night Live* (three shorts were produced but never aired), and how that experience led to the animated version that is now on the Web.

This Modern World started out as a photocopy collage tour through consumer culture and the drudgeries of work. The focus began to shift to media and politics in 1991. Perkins had attended a protest against the Gulf War attended by more than 100,000 people. When he got home and watched the local news, it briefly covered the protest and then gave equal time to 15 pro-war demonstrators in Walnut Creek.

"I called up the TV station and yelled at their voice mail," Perkins says. "And then — in the comic-strip version of this you would see the lightbulb going off over my head as I thought, 'Oh, I have a soapbox. I have a public forum.' It seems sort of obvious in retrospect, but I had just not been thinking of myself as a political cartoonist until that moment."

While Perkins fixes his cartoonist's guns on a wide range of targets, he's recently been putting many hours into Nader's inspired campaign. To those still considering voting for Gore, Perkins says Nader offers the best alternative in years for progressives to move beyond the lesser-of-two-evils trap. "This year we actually happen to have someone running who stands for the things that certainly I believe in," Perkins says. "Actually reinstating the social safety net, reprioritizing our social spending, cutting off corporate welfare, immediate national health care coverage for everyone, not just incre-

mentally, we'll sort of try to get some half-assed coverage for the children at some point, and then maybe sometime down the road everyone else," he adds in a rush of excitement.

And, Perkins reminds us, "Gore and Bush are both strongly pro-death penalty. Nader is against the death penalty. I think the death penalty is one of the basic moral questions of our age."

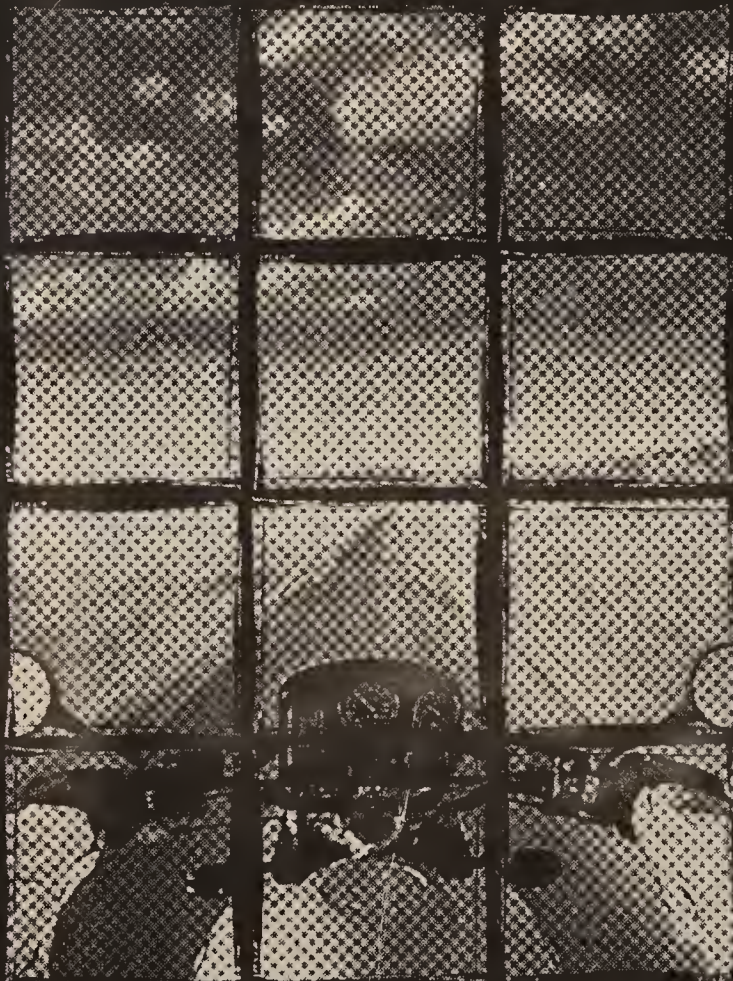
The new animated version of *This Modern World* (which is being syndicated on the Web by San Francisco-based Mondo Media) was shown on the JumboTron at the Oct. 13 rally for Nader in Madison Square Garden. Two of the first episodes feature Nader's voice as he helps Sparky try to get into the debates.

Whether at Madison Square Garden or in alternative weeklies, Perkins commonly finds himself in friendly territory, and some have accused him of preaching to the converted. But, he responds, "If preaching to the converted is such a bad thing, then why do Christians go to church on Sunday? I actually don't think that I am preaching only to the converted, just from my own e-mail. The most remarkable thing is that I get a lot of e-mail from teenagers. There's this one kind of e-mail that I'll get: 'I'm 15 years old, and I live in this terrible conservative place, and your cartoon helps keep me sane.'" ♦

Go to sfbg.com/tmw for a hyperlinked version of the full transcript of our interview with Dan Perkins and audio from his speech at the rally. The animated *This Modern World* can be seen at www.thismodernworld.com.

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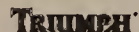
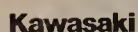


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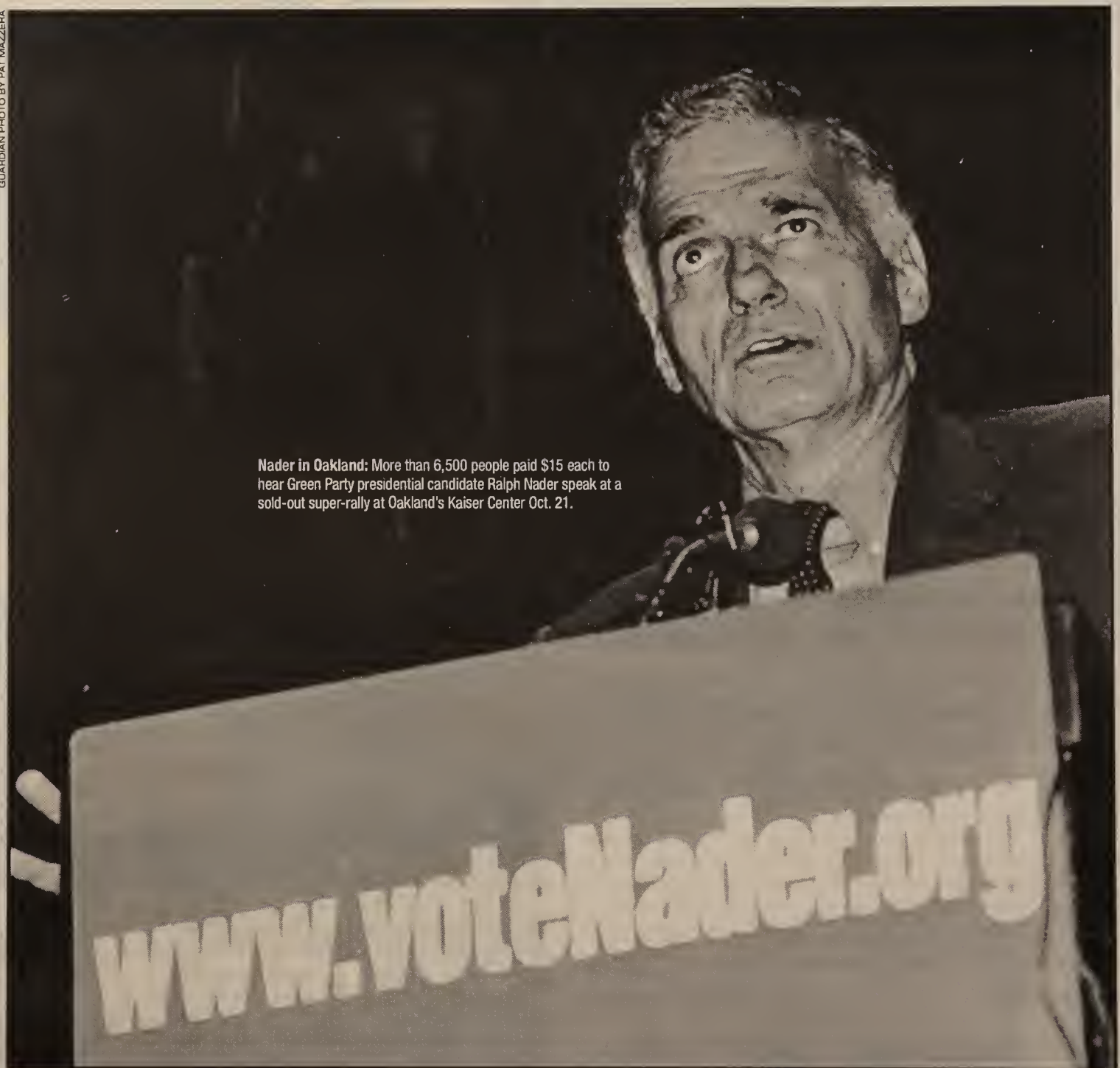
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Nader in Oakland: More than 6,500 people paid \$15 each to hear Green Party presidential candidate Ralph Nader speak at a sold-out super-rally at Oakland's Kaiser Center Oct. 21.

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President Ralph Nader

EARLY LAST FEBRUARY, a few weeks before the California primary, Vice President Al Gore sat down with two *Bay Guardian* reporters in San Jose and told us that he fully supports the death penalty — even though he knows that the justice system is flawed and that some innocent people are probably going to the gas chamber.

In some ways that was even less defensible than George W. Bush's stance: Bush has always insisted that every one of the 145 people he's executed in Texas was guilty and deserved capital punishment.

It was also typical of Gore, and of the problems we have with the Democratic ticket.

Gore is an experienced Washington insider. He's smart and well informed. He knows exactly what the policies of the Clinton-Gore era have done to this country — and he's promising more, much more, of the same.

That's just fine for the wealthy individuals and big businesses that have done exceedingly well in the past eight years. But it's a serious problem for everyone else.

The Clinton-era prosperity has been anything but even. While the economy has been booming, while new millionaires are created almost every day, the gap between the rich and the poor keeps increasing. Most working people earn less money today, in real dollars, than they did in 1973. In fact, under Clinton the United States has become the most socially stratified nation in the Western world.

There are more homeless people on the streets of major American cities than at any time since the Great Depression. Corporate profits at health insurance companies and private hospitals are soaring, but 40 million people (including many millions of children) have no health insurance at all. Public hospitals are so underfunded and overcrowded that emergency room waits can take 12 hours.

Despite all of the talk from Washington about education, funding for schools in this country is increasing a lot more slowly than funding for prisons. The globalization of the economy (with all of its ugly impacts on working people) is moving ahead at full speed — with the full support and encouragement of Clinton and Gore.

Under the Clinton administration a social safety net that had been in place since the Great Depression was torn to shreds. Clinton pushed tens of thousands

of people off welfare — without adequate job training, child care, medical benefits, or housing.

The environmental agenda has, if anything, lost ground under Clinton and Gore. Instead of putting an end to the private exploitation of federal lands, this administration has accelerated the privatization of public resources. In fact, Gore's much touted initiatives to "re-invent government" translate mostly into turning public policy over to the private sector.

As Alexander Cockburn and Jeffrey St. Clair point out (see page 19), reinventing government turned out to be an excuse for cutting regulations on major industries and sharply reducing enforcement staff at oversight agencies (such as the National Labor Relations Board). The money that was saved with all of these cuts — some \$30 billion — went directly to the Clinton-Gore "crime package," which paid for more prisons and more police.

As we noted in our Feb. 23, 2000, primary endorsement, "The real scandal in the White House wasn't what Clinton did with an intern in the windowless hall. It's what it's been doing with big campaign donors, out in public, every day."

And Gore, who (despite his occasional rhetoric) has acted throughout the campaign as if the left wing of the Democratic party didn't even exist, as if the progressive agenda in the country wasn't even worth discussing, has promised us that we "ain't seen nothing yet."

That's why, for the first time in its 34-year history, the *Bay Guardian* is endorsing a third-party candidate for president.

• • •

Ralph Nader needs no introduction. He's spent an entire career defending the rights of consumers against big business, fighting for environmental protection, and demanding accountability in government. It's fair to say that he's saved thousands, maybe millions, of lives with his successful crusades for everything from automobile and highway safety to public health.

Nader's campaign is all about grassroots democracy. Although the mainstream press has almost entirely blacked it out, the campaign has been amazing to watch: Day after day, in venues from Portland, Ore., to Oakland to New York City, Nader has spoken before huge crowds. Fifteen thousand

people paid to see him talk in Madison Square Garden. No Democrat or Republican has attracted that kind of loyal following in a long, long time.

And for good reason: Nader is talking about issues that the Democrats have almost entirely ignored for the past eight years. He argues that the fast-growing, fast-changing economy needs more regulation, not less. He's demanding an end to corporate welfare and to the giant mergers that put too much in the hands of too few. He has a real tax reform program, one that shifts the burden of paying the costs of government away from the poor and the middle class and onto big corporations and the rich (through, among other things, a national stock-transfer tax). He's talking about real campaign finance reform (including public financing of campaigns and free TV airtime for candidates).

Nader offers progressive, independent-minded voters something they haven't had since 1992, the last time Jesse Jackson ran for president in the Democratic primary: a real choice. It's not a choice we take lightly.

The *Bay Guardian* has always been willing to go with the lesser of two evils in key political races. Back in 1966, in one of the first issues of the paper, we split with the radical left by arguing that there was, indeed, a real difference between the two major candidates — Ronald Reagan and Pat Brown — for governor. More recently, we endorsed Democrat Gray Davis over Republican Dan Lundgren for governor, fully understanding all of the serious problems with Davis and his policies.

But this is a different situation.

On the most practical level, a vote for Nader in California is unlikely to have any real impact on the outcome of the election. Although the polls are tightening, Gore is well ahead in this state, and it's highly unlikely that even a very strong showing for Nader would shift California's electoral votes into the Bush column.

A vote for Nader will, on the other hand, help push the fledgling Green Party over the critical 5 percent mark. Under federal law, a party that gets 5 percent of the presidential vote is entitled to matching federal funds for party-building activities — and in the case of the Greens, that could be as much as \$13 million. Overnight the Greens could become a real force in politics, on both the

national and, equally important, the local level (although they'll need to spend a big chunk of that money on outreach to communities of color).

In fact, that, as much as anything, is what's driving Nader in this race. He sees that the Democrats have chosen to ignore the left, and he's trying to build a credible third party that can run candidates for office at every level to rebuild and promote the progressive agenda.

Gore's staff is getting increasingly nervous about Nader: as we go to press, some polls show that Nader's growing support threatens to eat away at Gore's margin in some swing states. But Gore isn't doing much of anything to try to appeal to those disenchanted, disenfranchised voters. Instead his allies are pushing Nader to drop out of the race.

We don't buy the argument that there are no differences at all between Bush and Gore. If there were no other choice, Gore would be the better alternative (the upcoming vacancies on the Supreme Court alone are reason to back the Democrat over the Republican).

But the economic and social changes that are so desperately needed to turn this country around — to take democracy back from the Lincoln-bedroom donors — aren't going to happen immediately. And they won't happen at all if there's no strong, credible electoral presence to counter the big-business influence on both major parties.

Building a progressive third party (which might, by the way, help push the Democrats back toward their roots) won't be easy. Nader's campaign for president is a start.

On Nov. 7 you can vote your conscience for once: vote for Ralph Nader for president. ♦

Our endorsements for San Francisco offices and propositions ran Sept. 27. A complete list of all our endorsements is available at sfbg.com/election.

Next week: A clip-out guide to take to the polls. Plus, last-minute intelligence and who's endorsing whom.

The *Bay Guardian's* endorsements were prepared by our Election Task Force: Savannah Blackwell, Rachel Brahinsky, Bruce B. Bruggmann, Christopher Cook, Cassi Feldman, Melissa Houston, Lucia Hwang, Steve Rhodes, Gabriel Roth, Camille T. Taiara, A. Clay Thompson, Tall Woodward, and Daniel Zell.

**Find out which San Francisco district
you live in and where your
polling place is at sfbg.com/election.**



Great Green hope: Unlike her opponent Sen. Dianne Feinstein, Green Party senate candidate Medea Benjamin supports federal living wage legislation, universal health care, and a moratorium on new prisons.

U.S. Senate

Medea Benjamin

Sen. Dianne Feinstein, who was the best friend of real estate developers and landlords when she was mayor of San Francisco, has developed a high national profile in the Senate. She was on everyone's short list as a Democratic vice presidential candidate. But her record hasn't improved a bit: She's still pro-big business, and now she's pro-big military and pro-globalization. And she supports almost every repressive crime bill that comes before her.

Her record on defense and foreign policy includes voting for the \$1.7 billion drug war military aid package to Columbia, supporting a national missile defense system, backing unfair trade laws like "NAFTA for Africa," and supporting China's admission to the World Trade Organization. She also voted to eliminate the estate tax, which would benefit wealthy Americans like Feinstein and her financier husband, Richard Blum, who are estimated to be worth more than \$50 million (making her the fifth richest member of Congress). She voted for "Three Strikes" mandatory sentencing and strongly supports the death penalty.

Feinstein earned a 100 percent 1999 voting record from the League of Conservation Voters, but her environmental record is far from perfect. Her Quincy Library bill — which she touts as an environmental achievement — increased log-

ging in three national forests and was opposed by more than 100 green groups across the country. She also supported exemptions to the ban on the ozone-destroying chemical methyl bromide, heavily used in California.

We can't support Feinstein for reelection. Fortunately, there's an excellent alternative.

Green Party Senate candidate Medea Benjamin is one of only a handful of activists whose name actually strikes fear in the hearts of Fortune 500 CEOs. And for good reason. A leading organizer of the Seattle protests against the WTO last year, Benjamin has long fought to improve the labor and environmental practices of U.S. multinational corporations and the policies of international institutions such as the WTO, the International Monetary Fund, and the World Bank. The San Francisco-based human rights group she cofounded, Global Exchange, has been a driving force in the anti-sweatshop movement, using creative tactics to wage campaigns against companies like the Gap and Nike.

Benjamin has masters degrees in economics and public health and worked for 10 years as an economist and nutritionist in Latin America and Africa for the United Nations Food and Agriculture Organization, the World Health Organization, and the Swedish International Development Agency to develop more sustainable models of development.

She favors a moratorium on new prisons and supports living-wage legislation, universal health care, labeling of genetically modified foods, public financing of elections, and sustainable development.

The Republican candidate, Tom Campbell, is an independent-minded congressperson from Silicon Valley who has — to his great credit — become a leader in the struggle to end the expensive and pointless war on drugs. He's made a big public issue out of his support for treatment, not incarceration, and for decriminalization of most drugs. Still, on many economic issues, Campbell remains a strict conservative.

Feinstein has a commanding lead in the polls. But Benjamin, who is campaigning in the state with Ralph Nader, could make a strong enough showing to demonstrate that a large number of progressive Californians won't accept Feinstein without a fight.

(Benjamin has written a 45-page campaign pamphlet titled "I, Senator: How Together We Transformed California and the United States," modeled after Upton Sinclair's 1933 pamphlet that helped the socialist win the Democratic primary for governor. It's available at sfbg.com/election/medea/.)

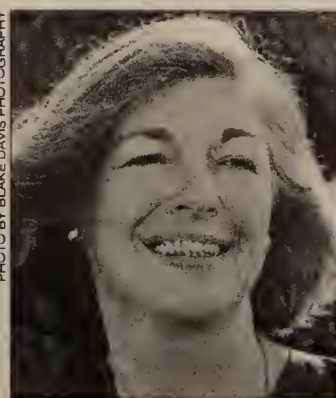
U.S. House of Representatives

District Six

Lynn Woolsey

Lynn Woolsey, the only member of Congress who is also a former welfare mom, is a leading advocate for children and working parents. Woolsey, who represents Marin and Sonoma Counties, earned a 100 percent rating from Ralph Nader's Public Citizen group, and she also has perfect scores from the League of Conservation Voters, the liberal Americans for Democratic Action, and the Human Rights Campaign, a gay rights group.

Woolsey took a lot of heat for sponsoring recent legislation that would have repealed the Boy Scouts' federal charter. The bill, triggered by a Supreme Court decision permitting the scouts to continue discriminating against gays, was defeated by a wide margin. Her recent bills have called for nuclear disarmament, regulation of genetically engineered foods, and ratification of the Convention on the Elimination of All Forms of Discrimination Against Women.



Marin likes Lynn: Rep. Lynn Woolsey took a lot of heat in Congress this year for trying to repeal the federal charter of the anti-gay Boy Scouts.

Her Green Party opponent, rainforest activist Justin Moscoso, has good ideas, especially on electoral reform and open space issues, and is energetically committed to building the party. But in this case the Democrat — who shares many Green values — deserves to be reelected.

District Seven

George Miller

Among his recent accomplishments, George Miller requested the first ever federal study on commercialism in schools, has been a leading advocate of banning soft money, and has fought to reform the laws governing sweatshops in U.S. Commonwealth of the Northern Mariana Islands.

Elected in 1974, Miller is one of the House's most solid allies of the environment. He has fought aggressively for higher mining, grazing, and timber fees for companies operating on federal lands, stood up for the Endangered Species Act in the controversy over the spotted owl, and fought for cleanup of federal lands and expansion of Yellowstone and Rocky Mountain National Parks.

None of this makes up for his support of Pelosi's Presidio bill, which resulted in the first ever privatization of a national park. But on balance, he is one of the House's most progressive members. Miller should be reelected easily.

District Eight

No endorsement

Nancy Pelosi is generally a reliable liberal vote in the House of Representatives. She earned a perfect rating from the League of Conservation Voters last year and voted with the American Civil Liberties Union 94 percent of the time. Unlike Senator Feinstein, she opposed the terrible Colombian drug war bill and has urged greater funding for debt relief for poor countries.

On trade and foreign policy she has a mixed record. Though she opposed China's entry into the WTO and Clinton's effort to gain fast-track negotiating authority on trade deals, she disappointed many local human rights advocates when she voted in favor of NAFTA for Africa, which critics called the "Africa Recolonization Act."

While her progressive credentials may appear solid, when it comes to standing up to corporate interests in her own district (especially the ones who bankroll her), Pelosi's record is shameful. In 1993 she introduced her Presidio Trust legislation, a privatization scheme that would turn America's newest national park into San Francisco's newest business park. Pelosi, using the skills learned in her years as a corporate public relations executive (and the help she sought from the likes of Gap chair Don Fisher), managed to convince the National Park Service and virtually every local environmental group to go along with her.

Her plan has turned out to be a disaster for the Presidio. Even the National Park Service now agrees, saying the design for George Lucas's Presidio studios is inap-

propriate for a park setting and violates historic preservation laws. One preservation group recently complained that the 900,000-square-foot center has "the appearance of a private, suburban office enclave, not an integral component of a public urban national park."

If Pelosi wants to be considered a legitimate progressive, she should introduce legislation that would immediately suspend the trust's Presidio sell-off — and start work on a bill to repeal the privatization of the Presidio. Until she does that, we can't endorse the person who will go down in history as the sponsor of the bill that first privatized a national park.

District Nine

Barbara Lee

Barbara Lee has a near impeccable progressive voting record. She is the only member of Congress to earn a perfect rating from Peace Action, and her voting record qualified her for top marks from the League of Conservation Voters and Nader's Public Citizen. The former state legislator and staffer to Rep. Ron Dellums has taken a courageous stand on some difficult issues; when the House voted 424-1 to support the Kosovo bombing, Lee was the lone nay vote.



Washington and Lee: Barbara Lee has a near impeccable progressive House voting record but has made some questionable endorsements.

However, Lee has disillusioned many of her supporters by endorsing Henry Chang (a former Republican) for the Oakland City Council at-large seat, rather than endorsing Green Rebecca Kaplan. That's too bad: Dellums was almost always a strong (and effective) voice for progressive causes and candidates on the local level, and Lee clearly isn't living up to his standards.

That could leave her open to a future challenge from the left in this progressive district. In the meantime, we'll support her for another term.

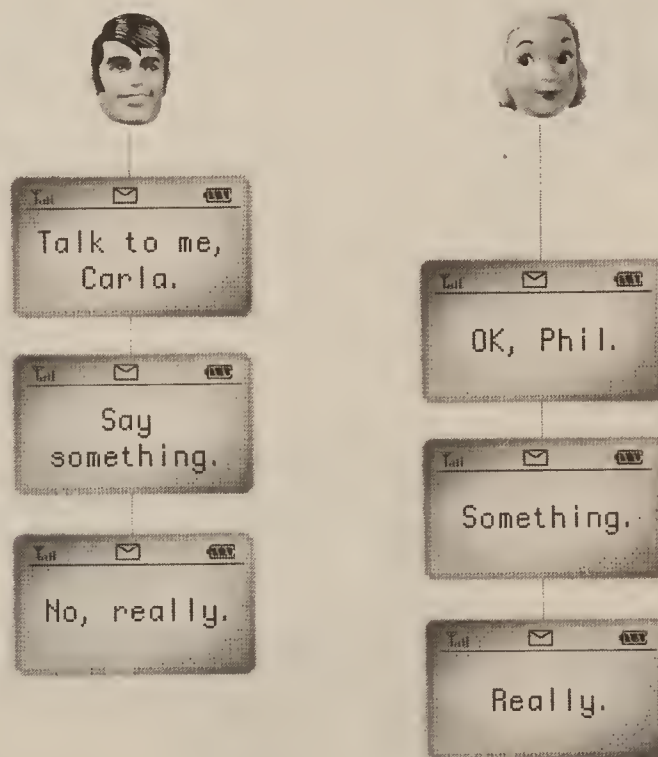
District 10

Ellen Tauscher

Walnut Creek Democrat Ellen Tauscher, who represents what is easily the Bay Area's most Republican district, is being challenged by former Contra Costa GOP party chair Claude Hutchison. Tauscher had

Continued on page 28

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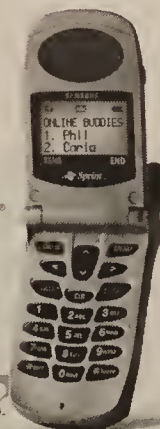
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campaign 2000

national elections

National

From page 26

been expected to cruise to reelection, but Hutchison has turned up the heat in recent weeks.

Tauscher gets high marks from the League of Conservation Voters and a perfect 1999 score from the liberal Americans for Democratic Action. But unlike her Bay Area Democratic colleagues, she is a reliable supporter of big business at the expense of workers and the poor. The former investment banker is a member of the conservative "Blue Dog" Democrats and voted with the U.S. Chamber of Commerce nearly three-quarters of the time, including a recent vote to repeal the estate tax. On trade issues she is a consistent pro-corporate vote, supporting China's entry to the WTO and NAFTA for Africa. Tauscher actually voted against requiring the federal government to simply keep track of corporate welfare subsidies.



Tunnel vision: Electing conservative Walnut Creek Democrat Ellen Tauscher in District 10 is key to the Democrats' efforts to take back the House.

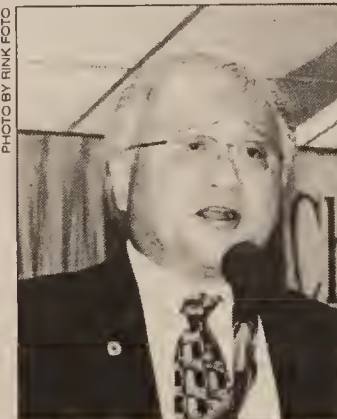
Tauscher is pro-choice but is no progressive on most other social issues, supporting Clinton's welfare reform bill and the death penalty. Her opponent, Hutchison, is a pro-choice moderate Republican whose positions appear to be pretty close to Tauscher's on economic issues. But reelecting Tauscher is key to Democrats taking back the House of Representatives. So — with considerable reservations — we'll back her for another term.

District 12

Tom Lantos

Tom Lantos, who is expected to cruise easily to reelection, is another Bay Area liberal who could use a challenger from the left. Elected 20 years ago, he has a good record on the environment (he supports expanding the Golden Gate National Recreation Area) and labor issues (he has introduced a bill to regulate child labor among migrant farmworkers). That's the good news. The bad news is that Lantos was also a staunch supporter of the Gulf War, backed a constitutional amendment to ban flag burning, and enthusiastically signed on the privatization of the Presidio. The 72-year-old Lantos has been rumored to be retiring for the past several years; we'll back him for one more term, but it's time this district had a change.

PHOTO BY RINK FOTO



Civic lesson: San Jose Democrat Mike Honda is in a tough race in District 15.

Honda, a former schoolteacher, was born in California but spent his early childhood in an internment camp in Colorado during World War II. If he wins in the general election, he will be one of four Asian Americans in the House of Representatives (assuming all three Asian American incumbents retain their seats). Honda is a moderate Democrat who has compiled a decent record on environmental and labor issues in his two terms in the state assembly. In the 1999 legislative session, he stood up to the California Chamber of Commerce in 8 out of 12 votes and received a perfect rating from the state League of Conservation Voters.

California State Senate

District Three

No endorsement

John Burton is the state senate's leading progressive. He gets perfect voting scores from the AFL-CIO, the League of Conservation Voters, and human rights groups. He has a good record on criminal justice, welfare, tax, and open-government issues. And he is the enemy of the corporate-dominated California Chamber of Commerce; he voted in accord with the chamber only twice out of 16 times in 1999.

But on what is perhaps the biggest crisis facing our democracy — campaign finance excesses — Burton's priority is maintaining his political machine's grip on power. He pushed through the sham reform ballot initiative Prop 34 at the 11th hour, with no public hearings. Campaign finance reformer groups like Common Cause say this initiative is currently the single greatest threat to real reform in California (see State Propositions, page 30).

He has also been a key part of the political machine that has poisoned local politics in his hometown. This fall he's come down on the wrong side of the most important measure on the San Francisco ballot: the growth control Proposition L. He has instead thrown his support behind Mayor Willie Brown's phony competing measure, Proposition K. In the past he has opposed the good-government Sunshine Initiative and supported electricity deregulation.

And to his ongoing shame, Burton continues to operate a private law practice while holding public office. He has represented clients with extensive business at city hall, including HMS Associates, one of the city's most powerful corporate lobbying firms, and Joe O'Donoghue of the influential Residential Builders Association. He refuses to release to the public a complete list of his private law clients, the fees they pay, and the nature of the work he does for them.

As we've said in the past, until Burton is willing to choose between being a private attorney and a public servant, we can't support him.

District 9

No endorsement

Like John Burton, District Nine incumbent Don Perata's senate voting record largely reflects his liberal district. Also like Burton, Perata has turned off many of his constituents for making fundraising and machine building a priority over legislating.

Perata has a perfect voting score from the League of Conservation Voters and is strong on welfare and labor issues. But he supported the sellout electricity deregulation bill and opposed Proposition 9, the Nader-backed consumer initiative, in 1998. He and Jerry Brown's "3Rs" political action committee raised and spent about half a million dollars in soft money to support Brown's Oakland School Board power grab and to back machine candidates this year.

The Alameda Green Party declined to endorse a candidate in this race, saying Perata "doesn't demonstrate the creative leadership that East Bay residents would support, instead preferring to focus on safe issues that avoid any risks to his political ambition for statewide office." We agree.

California State Assembly

District 12

Kevin Shelley

Assembly majority leader Kevin Shelley remains something of a disappointment.

Shelley has emerged as a leader in areas like nursing home reform and marine conservation. He has recently introduced legislation regulating pesticide use in schools and expanding AIDS research, census outreach, and parks projects. He is the author of San Francisco's original Sunshine Ordinance and has continued to be

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Playing it safe: Assembly majority leader Kevin Shelley hates it when we say he's a loyal member of the Willie Brown-John Burton machine.

one of the strongest voices for open government on the state level.

But mostly Shelley has shied away from taking tough stands on controversial issues.

He voted to put Sen. John Burton's fake campaign finance reform, Proposition 34, on the ballot, came down on the wrong side of electricity deregulation, and would not commit to supporting a municipal utilities district for San Francisco (after taking at least \$6,000 this year in PG&E campaign contributions). He's opposing Proposition L, the growth-control measure on the November ballot.

Shelley is often rumored as a future candidate for mayor — but he's going to need to show that he's more than a loyal Brown-Burton machine lackey if he wants to be taken seriously.

District 13

Carole Migden

Carole Migden is widely considered to be one of the sharpest and hardest-working members of the state legislature. Thanks to this reputation (and to term limits), she made history by becoming not only the first woman but also the first rookie legislator to chair the powerful Assembly Appropriations Committee.

Her accomplishments to date include laws aimed at ending discrimination in the jury selection process, expanding the shield law that protects journalists' confidential sources, and restoring media access to prisoners (vetoed by Gov. Gray Davis). In 1999 Migden was named an Envi-



Sleepless in Sacramento: Carole Migden is regarded as one of the hardest-working assemblymembers, but she has caved to special interests on many important local issues.

ronmental Hero by the California Public Interest Research Group and Legislator of the Year by the California School Employees Association; she also received the National Center for Lesbian Rights' Lesbian Leadership Award. In 2000 she was awarded the Affordable Housing Leadership Award by the Nonprofit Housing Association of Northern California.

But Migden's record is far from perfect. She supports Prop. 34, and she dodged when we asked her if she backs a San Francisco municipal utilities district. She supported electricity deregulation and backed the sellout Headwaters Forest deal. She led the way for the appropriation of state funds to purchase the 19,000-acre Cargill Salt Ponds for restoration — a move she admits was done to clear the way for new airport runways that would involve huge amounts of bay fill. She also demonstrated questionable judgment this summer when — in a clear effort to help Al Gore — she told a magazine that Ralph Nader is gay (which he denies).

Migden, like Shelley, is often mentioned as a candidate for mayor, and she is clearly interested in running. But she's become such a wheeler-dealer and such a machine operative that it undermines her credibility as a progressive who came out of the Harvey Milk Lesbian/Gay/Bisexual/Transgender Democratic club. She has no serious opposition, and we'll back her for another term, but she makes us increasingly nervous.

District 14

Dion Aroner

This district, which has been called the most progressive in the state, is crying out for a Green candidate. Dion Aroner has become little more than another liberal Democrat from a safe district who prefers to play it safe.



Reign of Aroner: Berkeley assemblymember Dion Aroner could use a challenger from the left.

A longtime chief of staff to former assemblymember Tom Bates, Aroner has focused her efforts on such worthy areas as community health care planning, emergency room closures, juvenile justice reform, physician-assisted dying, and CalWORKS. She has also reintroduced bills on trigger locks, health care for foster kids and people with disabilities, and child care worker compensation.

But she also backed electricity deregulation (which Bates, we suspect, would

have had the courage and sense to oppose) and supported Burton's sellout campaign finance bill.

District 16

Audie Bock

Incumbent Audie Bock's decision to leave the Green Party and declare herself an independent was a slap in the face of the grassroots effort that made her improbable election in March 1999 possible. She justifies her decision by saying she wanted to avoid an expensive primary campaign and start gathering signatures to qualify directly for the November ballot.



Welcome Bock? Independent Audie Bock lost a lot of grassroots support when she left the Green Party.

Not surprisingly, her former backers are angry, blasting her for taking money from oil companies and saying she has been inaccessible and unaccountable to them in her first term. Her legislative record is modest, to say the least, and she's been missing in action on too many crucial issues. (She told us she was trying to "fly below the radar" to get her bills approved — which is a lousy way for an independent from a progressive district to operate.) In a year when a Nader presidential campaign has put the Green Party on the national map for the first time, Bock's desertion is even more disappointing. (She wouldn't even formally endorse Nader for president.)

Still, she's a better choice than her Democratic opponent, Wilma Chan, a member of the Alameda County Board of Supervisors and a cog in the Jerry Brown-Don Perata political machine. Among other bad positions, Chan is supporting the developers' "open space" measure on the November ballot, intended to siphon votes away from Measure D, a true open space measure supported by the Sierra Club (see Alameda County Measures, page 40). She also resisted calls for greater public scrutiny of the Raiders debacle.

Bock has earned 100 percent ranking from the Alameda County Central Labor Council and the League of Conservation Voters; she's also been endorsed by the Sierra Club, the California Federation of Teachers, and the California Nurses Association. We recognize that it's not easy being Green, or independent, in the state legislature, so we'll give her another chance — but we expect a lot more from Bock if she wants our support again in two years. ❖

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State propositions

Proposition 32 Veterans' bond act

YES This measure would authorize the state to issue \$500 million in bonds to fund loans to veterans who want to buy homes or farms. The Cal-Vet loan program, which already exists, is a good one, and the costs are borne by participating vets rather than taxpayers.

We wish the state legislature would approve similar loans for teachers, social workers, and others who've spent their lives in nonmilitary public service. But that's no reason to oppose Proposition 32. Vote yes.

Proposition 33 Legislature participation in employees' retirement system

YES This measure would allow state legislators to participate in the state's employee retirement plan. With a few exceptions, we don't much like the current legislature — but this measure makes good sense. The less we pay lawmakers in salaries and benefits, the more they depend on outside sources of income (such as private law practices) while they're in office and sinecures from moneyed interests once they've retired. And without adequate compensation, politics won't be a viable career choice for anyone but the wealthy. Vote yes.

Proposition 34 Campaign contributions and spending

NO, NO, NO When most state legislators, the two major parties, and the California Chamber of Commerce sign onto campaign finance reform, it has to be either innocuous or underhanded. In the case of

Proposition 34, it's underhanded, pure and simple.

This measure was put on the ballot by the state legislature without a single public hearing or any sort of contact with major finance reform groups (see "Ballot Bully," 9/20/00). That's because Prop. 34 — sponsored by our own Sen. John Burton — isn't reform at all; it's intended to block more stringent financing rules that were approved by voters when they passed 1996's Proposition 208. Prop. 208 has been held up in court but is expected to get court approval within the coming months — as long as Prop. 34 is defeated.

If Prop. 34 passed, it would replace Prop. 208's reasonable contribution limits with sky-high ones. Under Prop. 34 an individual could give a ridiculous \$20,000 to a gubernatorial candidate (Prop. 208 set that limit at \$500) and unlimited amounts to local candidates (Prop. 208 caps those donations at \$250). Prop. 34 doesn't have any soft money restrictions and allows individual donors to funnel as much as \$25,000 to a specific candidate through a political party.

The measure also would override important prohibitions in Prop. 208 — namely, the bans on fundraising during nonelection years and on lobbyist-arranged campaign contributions.

Sacramento politicians, led by Burton, have done all they can to make sure that the real purpose of Prop. 34 remains a secret. They managed to get a misleading ballot summary and arranged for a conservative Republican who opposes any sort of finance reform to write the ballot argument against the proposition. But every single major campaign finance reform group is against this measure. Don't be fooled. Vote no.

Proposition 35 Engineering contracts

NO Proposition 35 was put on the ballot by private engineering firms that want a larger cut of state contracts. It

would override the state constitution by eliminating conditions on contracting out by state and local agencies. It's another major step toward removing public employees — and thus public accountability — from major public works projects. It's a big step toward privatization.

Supporters say Prop. 35 will speed up road and school construction projects because state agencies are understaffed. But it will take a long time to come up with new regulations for the new process, which will further stall projects, leading to expensive delays. More worrisome is the vague language describing the contract selection process, which allows but does not require competitive bidding. Vote no on Prop. 35.

Proposition 36 Drugs, probation, and treatment

YES The war on drugs is arguably America's biggest policy failure. Over the past three decades this country has spent billions and jailed millions in a fruitless attempt to curb the illegal drug trade. Today, as our schools lie in ruin for lack of funding, illegal substances are easier than ever to get. Add to that all the lives ruined by prison — the addicts and dealers shipped in and out of America's ever expanding gulag.

Proposition 36 would be a huge step toward a drug-war détente. It would send all nonviolent drug-possession offenders into treatment, keeping as many as 37,000 people a year out of jail and prison. According to independent state analysts, the measure could ease the need to build yet another new prison in California and could save taxpayers as much as \$1.5 billion over the next five years.

Foes of Prop. 36 argue that the measure has no teeth. That's simply not true. Judges would still be able to hand out one- to three-year prison sentences if need be. Foes also argue that the state's established drug court system is a huge success. But while the drug courts have a strong record, they take in only a handful of offenders every year. Prop. 36, which would allocate \$120 million annually for drug treatment, would deal with tens of thousands.

While liberal actor Martin Sheen is the public face of the No campaign, it's bankrolled by prison guards, cops, and prosecutors — the same people who fight any attempt at reforming our racist, classist justice system. Vote yes on 36.

Proposition 37 Changing "fees" to "taxes"

NO An unglamorous, seemingly esoteric bit of legal language, Proposition 37 has flown largely under the media radar. But this little initiative, known to foes as the "polluter protection" measure, is a disaster waiting to be voted into law.

Prop. 37 exists for one reason and one reason only: to get big corporations off the hook for their environmental problems. Right now it takes a simple

majority of the state legislature to impose regulatory fees on industry. At the municipal level it requires a majority of local legislators. Under Prop. 37 the bar would be raised: you'd need a two-thirds majority in Sacramento and a majority of voters locally.

And just what are regulatory fees? We're talking about money businesses pay to clean up the pollution they cause or to study the health and environmental problems they create. These are the fees oil companies pay to get MTBE out of our water, the fees tire companies pay to recycle their toxic junk, the fees tobacco companies pay to offset the public health costs of smoking. Should Prop. 37 pass, it will be much harder to get those kinds of programs started — and any industry fees passed since July 1999 would be wiped out.

The only people backing this thing are the oil, alcohol, and tobacco giants — Phillip Morris, Arco, Chevron, RJ Reynolds, etc. — who have lavished a ton of cash (\$2.2 million) on the Yes on 37 campaign. Vote no.

Proposition 38 School vouchers

NO, NO, NO School vouchers — which take money typically spent on public education and redirect it to private or parochial schools — are always a bad idea. But the voucher plan set forth in Proposition 38 is one of the worst voucher plans ever proposed.

Existing voucher programs in places such as Cleveland and Milwaukee only give vouchers to lower-income families. Prop. 38 would require the state to "reimburse" all families — regardless of socioeconomic level — at least \$4,000 for each child it sends to a private or parochial school. Children who already attend private schools would be phased in so that, within four years, the state would spend \$3.3 billion each year to subsidize tuition for families that are currently paying it themselves.

To contemplate taking money away from the state's education budget is a travesty. To advocate using a dime of it to make it easier for wealthy families to send their kids to private schools is incomprehensible. That's why even well-known voucher proponents are opposing Prop. 38.

The most poignant argument for vouchers is that it is unfair to keep lower-income families from opting out of the strapped public education system. We think it's odd when people like Silicon Valley millionaire Tim Draper (who's poured \$20 million into the Yes on 38 campaign — the most any individual has ever spent on a California initiative) try to use this argument. What about improving the public system? All it really needs is adequate funding. And where's Draper when the subject is equal access to health care or housing?

The truth is, this measure wouldn't help most lower-income families at all. Private, voucher-accepting schools will likely break into two tiers — with tuition above and below \$4,000. And those schools would not be subject to the same requirements as public schools — like

hiring credentialed teachers or admitting students without an eye on socioeconomic status, academic ability, gender, or religion. In fact, one provision in Prop. 38 would make it harder for state and local governments to regulate private schools. A change in state law would require a three-fourths vote of the legislature, and a change in local law would need a two-thirds vote, plus direct voter approval.

And advocates who argue that adopting a voucher system will put market pressure on the public school system and force improvement couldn't be more misguided. Reducing funding for public schools is guaranteed to have the opposite effect. And no one has ever proved that schools respond to market forces.

As if that were not enough, Prop. 38 would also undo 1988's Proposition 98, which requires 40 percent of the state's General Fund money to be spent on education. By replacing it with a funding requirement based on average national education spending, 38 would greatly jeopardize funding for early childhood and continuing education programs.

This is one of the worst proposals ever put before the California public. Vote no.

Proposition 39 School facilities

YES California schools have suffered from far too little money for far too long. Much of the problem stems from 1978's Proposition 13, which prohibits increasing property taxes even when property values are going through the roof. Repealing Prop. 13 — at least for businesses — is probably the only way to really reverse the state crisis in education funding.

But this measure would make a significant difference locally. Proposition 39 would make it easier to pass local school bonds by replacing the two-thirds requirement with a 55 percent approval clause. (A virtually identical proposal that would have required a simple majority was narrowly defeated last March.) It would also allow property taxes to be increased by more than 1 percent and would institute auditing requirements to make sure bond money is well spent.

Local funding is particularly important in northern California. While northern California legislators in Sacramento typically support increasing state funding for education, the bulk of any appropriation usually goes to southern California — simply because the population there is growing faster.

This measure would allow local voters to direct more money for capital improvements to local schools. And it's coming at an important time: the state projects California will need 13,000 more classrooms during the next five years.

The only questionable provision of Prop. 39 requires school districts to provide facilities to charter schools. We think resources need to be directed to existing, public schools rather than unregulated ones, but it's not a big enough problem to justify voting against an overdue and potentially quite consequential measure. Vote yes on 39. ♦

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Kaplan for City Council: Public interest lawyer Rebecca Kaplan, Green Party candidate for Oakland City Council, supports campaign finance reform, a just-cause evictions provision, and more funding for public transit.

Oakland City Council

At-large

Rebecca Kaplan

We were pleasantly surprised when public interest lawyer and Green Party candidate Rebecca Kaplan captured 26 percent of the vote for at-large councilmember in the March primary — enough to force incumbent machine candidate Henry Chang into a runoff. Kaplan has the Oakland Democratic establishment running scared, and rightly so: she's smart, has been running an energetic grassroots campaign, and seems to have a real chance of winning.

A former Republican, Chang consistently sides with developers and big-business interests on critical votes for progressives in Oakland — such as requiring just cause for evicting tenants — and remains wishy-washy on everything else. He tends to spend his energy on safe, feel-good issues, such as gun control and developing a panda research facility in Oakland.

Kaplan, on the other hand, is a solid progressive. She strongly supports campaign finance reform, a just-cause eviction provision, public transit (she is a regular bus rider), and neighborhood control of planning and development. But that doesn't mean she can't work with current councilmembers or more moderate groups. She's got endorsements that run across the political spectrum — from Berkeley councilmember Kriss Worthington to Alameda

County supervisor Mary King to the Afro-American Construction Workers Association. Most notably, she won the endorsement of Geoffrey Pete, a club owner who got the third most votes in the primary. If she can't get the council to pass critical legislation, she says, she'll go to the voters.

This is a critical race. Vote — and tell all of your friends and family to vote — for Kaplan Nov. 7.

District Three

Nancy Nadel

District Three, which covers West Oakland, downtown except for Chinatown, and the Jack London area, is changing rapidly as gentrification marches out from San Francisco and over the Bay Bridge. Incumbent Nancy Nadel, a community activist and a former environmental engineer for the U.S. Environmental Protection Agency, is a trusted progressive who has stood up for existing low-income West Oakland residents threatened by the development boom; she deserves to be reelected.

On the council Nadel has continued her commitment to building economically and environmentally sustainable communities. She spearheaded the zero-dioxin ordinance and a ban on truck driving through West Oakland neighborhoods. She also helped develop the Gateway Foods supermarket, a much needed grocery store in West Oakland's Acorn Plaza. She says her main priorities now for the district are maintaining and expanding affordable housing, helping ex-offenders get jobs, establishing an emergency reading program for the high schools, and making

sure community policing happens in neighborhoods.

Citywide, she advocates for sustainable development of Oakland, with requirements to hire locally, and for controls to ensure that social services don't get booted (outpriced) out of the city. Nadel has often been at odds with Mayor Jerry Brown over the direction of Oakland development, and she was the city council's most adamant opponent of the Operation Urban Warrior war games.

Her challenger, Hugh Bassette, is an outspoken Oakland public high school teacher and a former mayoral candidate who got the second most votes during the primary. He has the endorsement of Brown, although he seems to have an independent streak. Overall Bassette pushes for many of the same things as Nadel, but he has no track record to speak of. Vote for Nadel.

Oakland School Board

District Three

Gregory Hodge

In the March election two community-backed challengers ran against Brown's chief of staff, Gilda Gonzales, in District Three, which includes West Oakland and most of downtown. We had a difficult time choosing between Arthalia Ray, a longtime Oakland resident who is on the board of the Association of Community Organizations for Reform Now, and Gregory Hodge, an education advocate, parent, and attorney. Both are committed to saving the

schools that are struggling in Oakland and are critical of the mayor's attempts to control the school system. We endorsed Hodge because he seemed best equipped to handle the job. Both candidates made it into this November's runoff, edging out Gonzales.

Then Ray made an admirable decision: she decided to pull out of the race and put her energy into backing Hodge so that together they can push to improve the Oakland Unified School District. Ray's name will still be on the ballot, but she's asked her supporters to follow her lead and vote for Hodge Nov. 7. He'll use his extensive knowledge of education issues to build a stronger, more equitable school system.

District Seven

No endorsement

Incumbent Jason Hodge hasn't fought hard enough for Oakland's kids. He's caved to the mayor on some important issues and has even taken a job with Brown ally and city manager Robert Bobb. In an interview, Hodge told us that school improvement was necessary for economic redevelopment, not because Oakland kids deserve better.

Sylvester Hodges doesn't offer much of an alternative. Although he has taken some good positions on school inequity and charter schools, he didn't prove very effective when he was on the board years ago. And just last June Hodges was fired from his consulting post helping administer a federal grant for Oakland students after concerns were voiced about how he and other consultants were directing funds. We can't support either candidate.

Oakland ballot measures

Measure H

City Council special elections

NO

Measure I

City Council special elections

YES Measures H and I are similar versions of an initiative that would amend the Oakland City Charter to call for special elections to fill vacancies on the city council. We support Measure I, which is stronger and sponsored by the League of Women Voters, and not H, which is the weaker option. Both were put on the ballot by the city council.

Currently the council appoints, by a majority vote, replacements for city councilmembers who don't serve their full terms. But the vacancy created when District Two councilmember John Russo won the city attorney's seat in March, and the prospective vacancy of Nate Miley's seat (he's running for Alameda County Board of Supervisors), led to grumblings that the appointment process was depriving Oakland citizens of their right to democratically choose their representative — and rightfully so.

Under Measure I if a council seat is vacated, the position is filled by whoever wins a special election, to be held within 120 days of the vacancy. The 120 days can be extended by 60 days to consolidate it with a municipal election. The council can make a temporary appointment, but only of someone who's not running in the special election.

Measure H is murkier, which hides the fact that voters would get to cast ballots for the replacement of their choice only in very rare circumstances. Basically, it provides for special elections only if the vacancy happens before June 15 of the second year of a four-year term. If it's after that date, the council gets to appoint. The special election would be held the same day as the next primary or general election that occurs not less than 114 days after the call of the special election.

If both measures get a majority, the one with more votes wins. But Measure I is the one that would truly let citizens vote to replace vacant council seats. Vote yes on I, no on H.

Measure J

Police and fire pensions

YES Measure J would simply amend the Oakland City Charter to allow active members of the police and firefighters pension system to switch to

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2000 oakland elections

the California Public Employees' Retirement System if the city council agrees to the transfer and the original retirement system agrees to transfer that person's funds into PERS. Members want to be able to switch because the state system has been more profitable than the city system. The city might have to spend an estimated \$2.2 million a year for contributions and administrative costs, but it's a measure that offers workers a choice between two retirement plans. Vote yes.

Measure K

Police and fire retirement

YES Measure K would let retired police and firefighters work for the city; it would also let them hold public office. Both are currently prohibited. The City Charter would be amended to establish a system wherein when retirees go back to work for the city, the city would not have to make any new contributions to the retirement system, nor would the employee rack up any service credits under the retirement system. Instead the retirement benefits these employees would have collected if they had not returned to work would be paid into a fund that would be held for them until they finally stopped working for the city. Proponents say the city would benefit from these retirees' experience and that the measure could actually save money because the city would have to do less training. There's no formal opposition.

Measure L

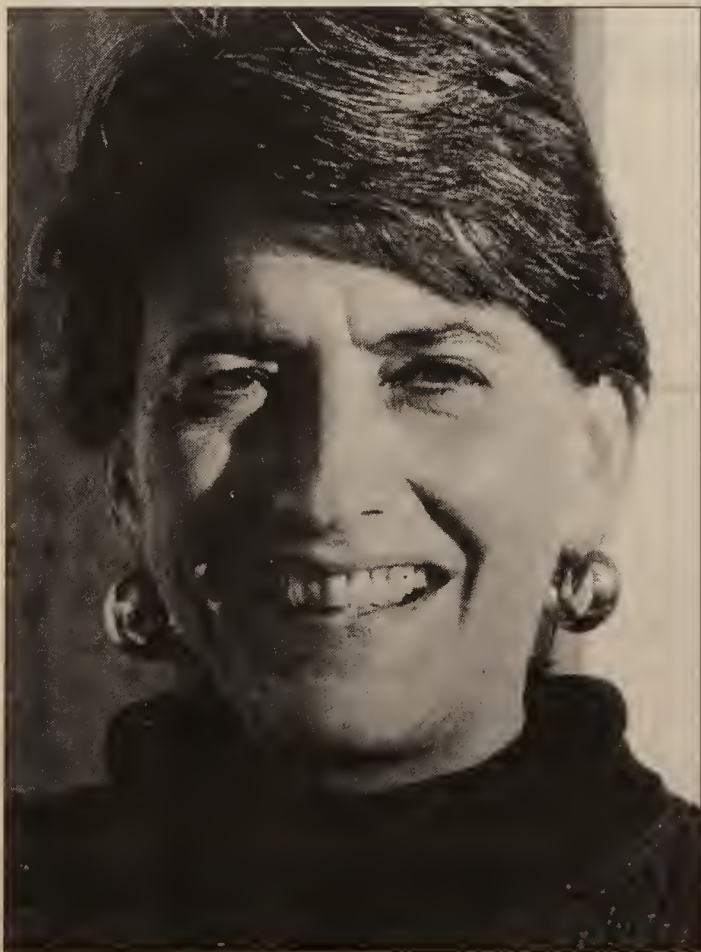
Charter amendments

NO When the strong mayor initiative, Measure X, was passed by voters in 1998, a bunch of little inconsistencies and contradictions — mostly references to the mayor in certain sections — popped up within the City Charter. Measure L would smooth these blips out.

But it fails to clear up a huge problem: uncertainty over how the City Charter handles the city attorney's office. That's an "oversight" some Oakland City Hall observers believe was intended to punish newly elected city attorney John Russo for saying he's going to take an independent stance on city business.

The city attorney seat will be up for election in March 2004, and since Measure X sunsets at the end of 2004 (if not reauthorized by voters), the city attorney elected that year will only serve a term of either a couple weeks, in the event of a runoff, or less than a year if he or she wins outright. Russo wanted Measure L to include language that says whoever takes office in 2004 would serve a full four-year term, and if at that time Measure X were not reapproved, the position would revert back to an appointment.

The city attorney ought to remain an elected office, and if the city council wants to clear up the charter, it needs to come back with a measure that solves that problem. Vote no on L. ❖



Gentrification foe: Progressive Oakland City Councilmember Nancy Nadel has been at odds with Mayor Jerry Brown over development issues.

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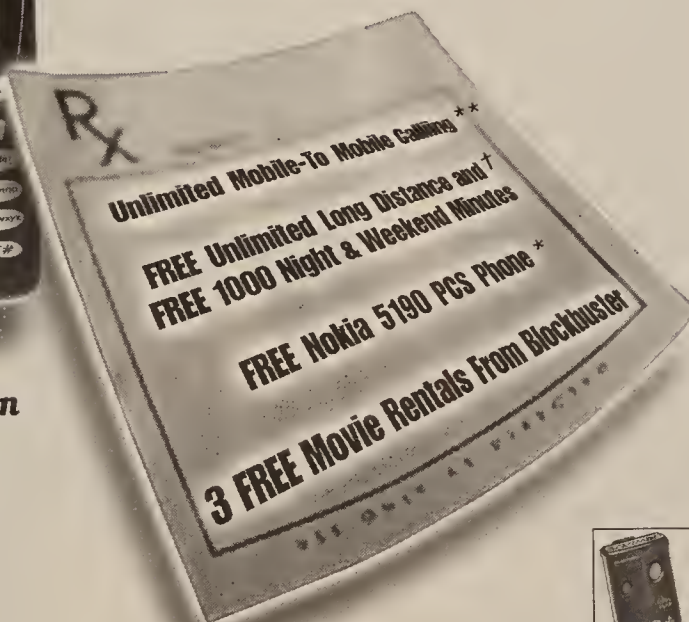
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Berkeley City Council

District 2

Margaret Breland

Margaret Breland, who is running for a second term, is a crucial, and generally reliable, swing vote for the progressives, who hold a narrow 5-4 majority. And Breland faces a serious challenger in Betty Hicks, a retired postmaster who has the support of Mayor Shirley Dean and the moderate-conservative Berkeley Democratic Club.



Margaret Breland: She stands up for affordable housing.

Breland supports Measure Y, the owner move-in eviction protections, which Hicks opposes. Breland's had the courage to stand up for building affordable housing in her district, even when some of the neighbors don't want it. She has the strong backing of Kriss Worthington and the Green Party. We're happy to endorse her too.

District 3

Maudelle Shirek

Maudelle Shirek has been on the council for 20 years and has been among the strongest, most outspoken, most consistent progressive voices in Berkeley politics. She puts as much of her considerable energy into helping her flatlands West Berkeley district as she does into promoting pro-tenant, pro-civil rights, pro-environmental causes citywide. Shirek will be hard to beat, and she clearly deserves another term.

District 5

Tom Kelly

This one's a tough choice. There are at least two strong, credible progressive candidates in this mostly hills district: Tom Kelly and Carrie Olson. And to the surprise of almost everyone, the district (which is Dean's home district) has no real conservative candidate.

Our choice is Kelly, an environmental activist, Green Party member, and grant

writer who has a long record of community activism and service. He's worked to help SSI recipients get their grants in time; he organized a boycott of Trader Joe's when the giant food outlet refused to take food stamps; and he is active in HIV/AIDS awareness. He supports Measure Y and says he wants Berkeley to set the national standard for urban environmental policies.

Olson, a landmarks preservation commissioner, is also a solid progressive who emphasizes environmental issues. We're going with Kelly in part because we'd like to see more Green Party members win seats on local boards.

District 6

Norine Smith

The incumbent in this hills district is Betty Olds, a former rent board commissioner and the best friend of landlords in the city. She will be difficult to unseat; Norine Smith, a software consultant, is the best challenger.

Smith is a strong environmentalist (who goes so far as to argue that trees on private property should be protected from being cut down), and she supports Measure Y. She also has a background in finance and has made fiscal responsibility a key part of her platform. She would bring an independent, progressive, practical perspective to the council.

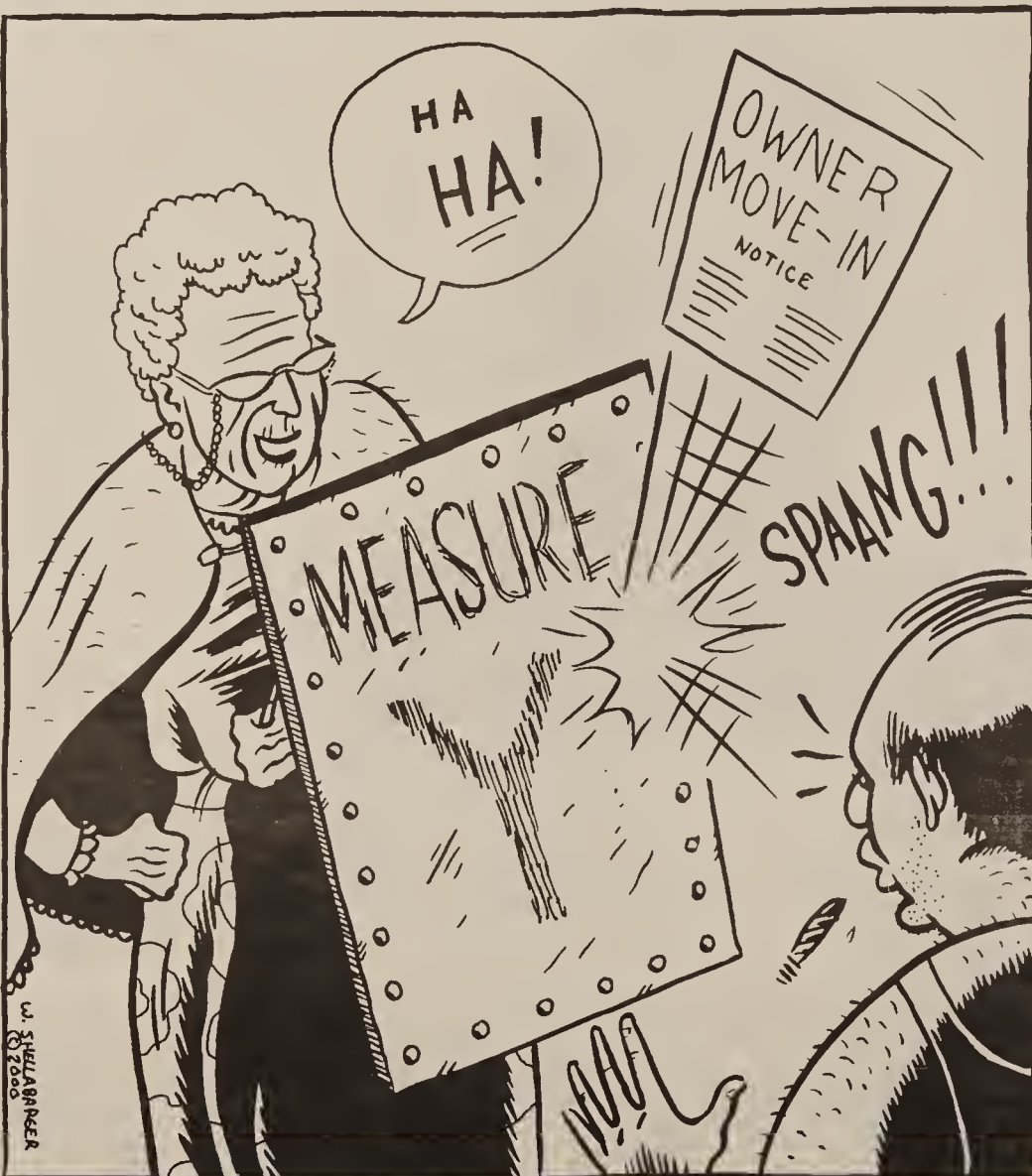
Berkeley School Board

John Selawsky Joaquin Rivera

John Selawsky, an editor, former teacher, parent, and Green Party member, is the standout in this race. He wants an activist school board that will push for greater state funding and full equity within the district. "Unless we're working to improve things for all kids, we're not going to help our own kids," he told us. He said he'd work hard to expand school arts programs and to maintain diversity at each Berkeley school. Selawsky also has solid, specific ideas about how to tackle problems at Berkeley High and increase community participation in the school district. He's been active in the local schools for years, and is currently on the Music Curriculum Committee.

Board president Joaquin Rivera has supported early intervention programs that zero in on struggling young students. But he's not satisfied by what he terms "the first step." He wants to fully eradicate the achievement gap and make sure Berkeley maintains its commitment to racial integration. Rivera, who is also a community college teacher and a union leader, deserves another term.

The other serious candidate, business consultant and parent of three Sherri Morton, seems well-intentioned. But her ideas about courting corporate support



for Berkeley schools worry us — and she's been endorsed by more conservative public officials like Mayor Shirley Dean.

Vote for Rivera and Selawsky.

Berkeley Rent Stabilization Board

Matthew Siegel, Paul Hogarth, Max Anderson, and Judy Ann Alberti

This race is a no-brainer. Matthew Siegel, Paul Hogarth, Max Anderson, and Judy Ann Alberti are the progressive slate for Berkeley at a time when, as in the rest of the Bay Area, rents are sky-high, vacancy is practically nil, landlords are requiring huge — and in many cases, illegal — deposits, and longtime residents are being forced out to make way for higher-paying renters. The progressive slate has only one opponent,

Peggy Schioler, whom the Green Party hails as being from the "whatever the market will bear" school of thinking. These four are endorsed by all the pro-tenant groups, and we're happy to support them too.

Berkeley ballot measures

Measure AA

School Bond

YES The Green Party opposed this \$116 million bond measure, and for good reason: the Berkeley School Board has not shown much commitment to open process, and created all sorts of unnecessary controversy over the way it spent the money from the last bond act. And the board refused to put forward a clear and binding list of what projects this bond money will go for.

Still, even the Greens admit the bond money spent thus far has greatly improved Berkeley public schools and that more still needs to be done. So we'll back Measure AA.

Measure BB

School Maintenance Tax

YES This is another Berkeley parcel tax that will raise \$600,000 a year for school operations. Since the district has recently built or renovated a number of schools, the money is badly needed. Vote yes.

Measure P

Library Bonds

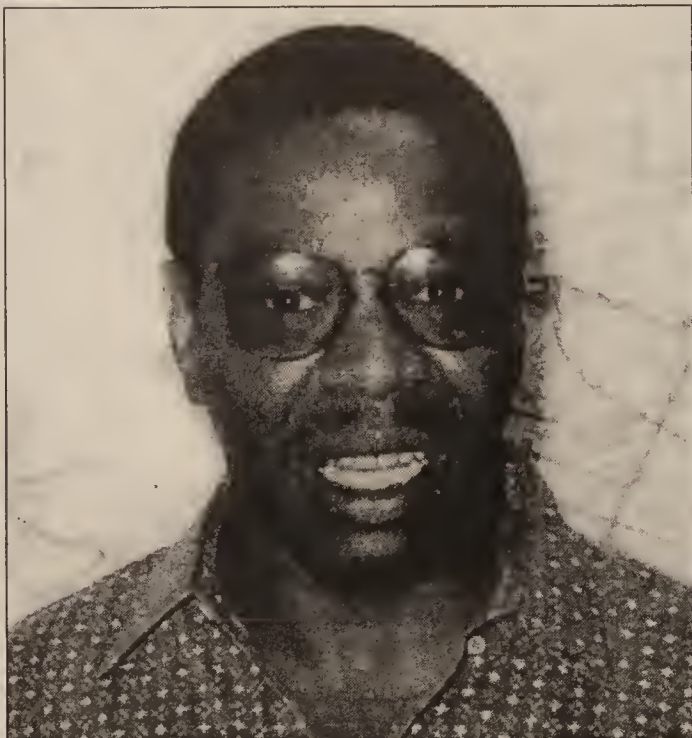
YES Measure P would authorize \$5.2 million in bonds to renovate four branch libraries. The language specifically requires the city to find matching funds (most likely from the state) for 65 percent of any expenditures (which would leverage the bond money into \$14.2 million worth of renovation funds). Vote yes.

Measure Q

Mobile Disaster Fire Protection System Bond

YES This one sounds strange, but it may actually make sense. In

Continued on page 38



Wallace and transit: Joe Wallace, chair of AC Transit's Riders Advisory Commission, is intimately familiar with Bay Area transportation systems.

AC Transit board of directors

Ward 1

Joe Wallace

Joe Wallace is the real deal. Since he doesn't hold and has never held a driver's license (he only got as far as a learner's permit), Wallace is dependent on public transit and intimately familiar with almost all of the Bay Area's transit systems. A lifelong resident of Richmond, Wallace works for a nonprofit helping people in the community (his neighbors) find jobs and serves as chair of the AC Riders Advisory Commission.

Because of his extensive knowledge about the transportation needs of the working poor and because he actually rides the system, Wallace was key to helping AC board member Miriam Hawley push to establish the 376 line, an evening and late-night bus line that runs through major commerce, education, and employment centers in western Contra Costa county. Ridership on the line is up, and it's been touted as a critical element to helping welfare recipients trying to move off of aid.

Wallace says his major priorities will be to fight for more funding for AC, especially to establish 24-hour bus service and around-the-clock transit for the whole Bay Area and to truly represent constituencies who have never had a voice on the board. We enthusiastically support Wallace for this western Contra Costa, Albany, and North Berkeley district.

Ward 2

Joyce Roy

Both of the candidates in this race would do a good job on the AC board, but we're going with Joyce Roy because she's been visible on the transit activist scene, and, living in Oakland without a car, she's a regular bus rider. Roy, an architect and chair of the Bay Area League of Women Voters transportation committee, says she will push for more frequent lifeline services and for Oakland employers to subsidize bus passes. Both the riders' groups, the Alliance for AC Transit and People on the Bus, have endorsed Roy.

Greg Harper, an environmental lawyer, is a former director with the Bay Area Air Quality Management District and is also a strong advocate of buses — even though he doesn't ride that frequently (he works at home). We actually wish Harper had run against Willie Kennedy for BART director as a resident of BART District Seven so that good transit candidates would not have been "wasted" in a single race.

BART Board of Directors

District 3

Roy Nakadegawa

In his 20 years as an AC Transit director and his eight years as a BART director representing this district, which covers parts of Berkeley, parts of Oakland, and parts of Contra Costa County, Roy Nakadegawa has consistently been one of the most thoughtful and sane voices in Bay Area transit and transportation planning. BART riders are well served

by Nakadegawa's engineering expertise and careful analyses of transportation projects of all types, whether they be BART, road, or bus projects. He often churns out detailed calculations of particular decisions to show whether they would be cost-effective, and — how refreshing! — bases his policy decisions on data, not politics. For example, Nakadegawa actually requested ridership data from BART staff and conducted his own study of where most new riders were coming from and how they got to BART. Thanks to that research and his research into other transit systems around the world, Nakadegawa is a big proponent of charging for BART parking, increasing housing density along BART lines and around stations, sustaining the core BART system through things like increased maintenance and a seismic retrofit — and anything that would increase ridership for the fewest dollars.

Needless to say, Nakadegawa does not support extending BART to San Jose, and he bemoans the fact that politicians are dictating where future extensions will run — ignoring BART's Strategic Plan. To get his support on any kind of extension, Nakadegawa says, cities will need to rezone their land to support high-density development along the route and near stations. BART needs more directors like Nakadegawa. Elect him to another term Nov. 7.

District 7

John Miché

One thing's clear: incumbent Willie Kennedy has got to go. Important policy concerns — like the push to extend BART to San Jose, cost overruns on the extension to San Francisco Airport, and maintenance of a 30-year-old system — are now before the board, and it's doubtful whether Kennedy is even awake. She's never shown any leadership on the board on any issues, and she demonstrates little knowledge of transportation policy.

Unfortunately, she's facing no strong opposition; her challengers in this district, which covers Richmond, parts of Berkeley, and Emeryville, are three unknowns who have never held office before.

Among the contenders, however, John Miché, an information and industrial systems engineer from Richmond, stands out as holding progressive policy stances on many BART and transportation issues. He bases his positions on the fundamental (and entirely accurate) belief that this country wastes far too much money subsidizing private automobile use and ownership. Miché does not support extending BART anywhere, because he says it's not cost-effective at this point. He doesn't support expanding BART parking or free parking and wants instead to focus on coordinating local transit agencies to take people to BART. Miché also has some intriguing ideas for the system, most notably switching BART over to standard-gauge tracks so it can link up with

other train systems, like Caltrain or a high-speed rail (if that ever gets built). He thinks fares are too low for long-distance commuters during peak hours, but he would support subsidies for low-income riders. Unfortunately, Miché does not support Alameda County Measure B, a half-cent transportation sales tax, but he says that's because the measure contains money to extend BART to Warm Springs (which is a legitimate, if short-sighted, reason to oppose the measure).

The other two challengers, waiter Chris Housh and businessperson Peter Aguilar, genuinely seem to want to improve BART and represent riders, but their transportation analyses are not nearly as sophisticated as Miché's. We think the BART board could benefit greatly from Miché's technical expertise. We recommend Miché — but whatever you do, don't vote for Willie Kennedy.

District 9

Tom Radulovich

As one of only a couple of rational voices on the board, Tom Radulovich supports all the right things: maintaining the core BART system to increase reliability and capacity, creating transit-oriented development around BART stations, encouraging commuters not to drive to BART stations, charging for commuter parking, and insisting that any BART extension be justified by data proving it would be cost-effective. He even supports civilian oversight for the BART police (although we wish he were more active in pushing that issue).

San Francisco, most of which makes up this district, is woefully underserved by BART, Radulovich argues. While most of the system's surge in new riders comes from people boarding at San Francisco stations, the city still has fewer stations and fewer fare gates and receives less attention than outlying suburban areas. In fact, he says, San Francisco is owed the next BART expansion project — not places like Livermore and Antioch, and certainly not San Jose.

Radulovich says he's not supporting BART to San Jose as currently formulated; no alternatives have been considered, and its proponents have no handle on costs. During his next term, Radulovich says, his main priorities will be ensuring that BART properly maintains its equipment, seismically retrofits its aerial structures, improves its fare collection system, builds the 16th Street transit village project, and establishes a Senior Fast Pass that's also good on BART.

That said, Radulovich has not seriously pushed for his ideas at the board by introducing legislation, and at times he seems overly concerned with his political career as compared with doing what's right; he's sometimes abstained from voting when his vote won't be popular. We'll back him for another term, but we'd like to see a little more principled energy this time around.

East Bay Regional Park District Board of Directors

Ward 2 (Alameda and Contra Costa)

Robert Herrick

Robert Herrick, a physician, a park user, and a former river-touring guide, impressed us with his energy and ideas. He has a good sense of what's going on in the parks, both on the ground and on the business side, and can intelligently lay out a half dozen ways the district can improve. Herrick, who successfully managed a major East Bay hospital, is pumped to get the district, which has been plagued by fiscal mismanagement and embezzlement, back on track. He's solid on environmental issues, showing a laudable thoughtfulness and pledging to listen to green groups who've been pissed about some of the district's actions in the past. Herrick is up against incumbent John Sutter, a longtime East Bay political player and a solid conservationist. While Sutter is a decent candidate, Herrick is the better choice.

Ward 4 (Alameda)

No endorsement

We're not excited about either candidate in this race. Frankly, from what we've seen, neither has what it takes to oversee the parks. Challenger George Schneider thinks the district should bring in money by building a pro-level baseball stadium. (Every city that's put up a ballpark in the last decade has lost a raft of cash.) When asked about Alameda's dueling open space measures, Schneider told us he opposed both of them. (Apparently the county's dwindling greenery and parkland don't need protection from sprawl.) His opponent, two-term incumbent Doug Siden, told us he didn't want to go on record on the issue. We can't back either of them.

East Bay Municipal Utilities District

Ward 5

Doug Linney

EBMUD is the East Bay's public water system, serving 1.2 million people across 325 square miles of Alameda and Contra Costa Counties. The district is overseen by a board of seven directors — two of whom are up for election this

Continued on page 38

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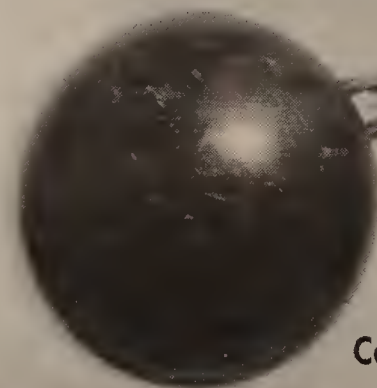
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east bay elections

Berkeley

From page 35

1992 Berkeley voters approved a \$55 million bond act to fund seismic upgrades for essential public safety systems; included was a plan to run large saltwater pipes under University Avenue to serve as a source for water in the event that an earthquake ruptured existing fire mains. Then studies showed that the saltwater system won't work very well. The new plan involves buying very large hoses and pumps that could be transported in trucks and used in an emergency to pump water from reservoirs, Aquatic Park, or the bay. If Measure Q passes, the \$22 million in bonds left over from the 1992 law won't be issued.

The bonds would be paid off through a parcel tax, which isn't the most progressive way to fund a project, but we'll endorse Measure Q.

Measure R

Warm-water Pool Bond

YES Measure R is a \$3.25 million bond act to fund the renovation of the warm-water pool at Berkeley High School. The pool is used by disabled people and seniors; the measure will cost the typical homeowner \$4 a year. By all means, vote yes.

Measure S

Parks Maintenance Tax

YES Measure S would increase the city's existing parks tax on improved property from 8.1 cents to 8.9 cents a foot, generating about \$600,000 a year. The money is needed to pay not only for improvements on existing parks but to cover the cost of maintaining new parks. Vote yes.

Measure T

Street Lighting Tax

YES This parcel tax would raise \$300,000 to pay for upgrades

in street lighting (which neighborhoods are demanding as an anti-crime measure). The Green Party is concerned that a substantial increase in street lighting will lead to an unacceptable jump in energy use, but on balance, we support Measure T.

Measure U

Business License Tax Increase

YES This one is a simple, relatively noncontroversial measure that cleans up a mistake in the city's tax code. In 1990 the city accidentally cut the tax rate on some professionals (lawyers, accountants, architects, etc.) in half — but nobody noticed until two years ago, so those people were paying the higher tax anyway. Measure U prevents the city from losing revenue because of a 10-year-old mistake. Vote yes.

Measures V, W, and X

Reauthorization of Library, Parks, and Emergency Medical Services Taxes

YES None of these measures is a tax increase; all they would do is meet the state requirement that all special taxes be reauthorized every four years. Berkeley takes in \$17.7 million a year from these three special taxes. If these three measures fail, either funds for libraries, parks, and emergency medical services would be dramatically cut, or other tax money would have to be diverted from other city services. Vote yes.

Measure Y

Owner Move-in Eviction Protections

YES, YES, YES By far the most important measure on the Berkeley ballot, Measure Y would give this city the strongest protections in the Bay Area

(and possibly the state) against evictions of seniors and disabled people. The law is aimed at an increasingly common problem: landlords claiming that they or a relative need to move in to an apartment and evicting a long-term tenant who is paying below-market rent — then moving in only briefly and re-renting the property at a higher rent.

Measure Y would apply only to landlords with more than five units in Berkeley. It would require anyone doing an "owner move-in" eviction to actually move into the unit within three months, and stay there for three years. It would ban owner move-in evictions if the owner had another available unit anywhere in the city, and it would require that landlords offer any vacant units they own to evicted tenants at the same rent they were paying on the old unit. It would also require landlords to pay a \$4,500 relocation fee to low-income tenants who had lived in their units for five years or more.

The law bans altogether the eviction of people who are over 60 or disabled and who have lived in their units for five or more years.

In most cases the law wouldn't stop legitimate evictions for legitimate owner occupancy. But it would cut down on fraud and abuse of the owner move-in loophole in the just-cause eviction law.

Berkeley is under immense housing pressure, and rents are soaring. Measure Y would add a bit of much-needed security for the most vulnerable populations. Vote yes.

Measure Z

Low-income Housing Construction Authorization

YES Measure Z is a simple resolution that's required by state law before any public agency can begin the process of developing low-cost housing in Berkeley. It would authorize up to 500 units. There's no specific project involved, and no reason to oppose this measure. Vote yes. ❖

East Bay MUD

From page 36

year. In Ward Six — Oakland hills and San Leandro — incumbent William Patterson is running unopposed. Over in Ward Five, which covers West Oakland, Alameda, and western San Leandro, three candidates are vying for the currently vacant seat. We're backing Doug Linney, a solid, longtime green currently working on several heavy-duty environmental campaigns, including the battles against Prop. 37 and in favor of Alameda County Measure B. Linney, a consultant to environmental groups who has the backing of Clean Water Action and most of the East Bay Democrats, has a proven track record as a conservationist and should take the system in the right direction.

Peralta Community College Board of Trustees

Darryl G. Moore

The Peralta Community College District has a long history of financial mismanagement (see our endorsement on Measure E). As a municipal budget analyst who's worked for Berkeley councilmember Kriss Worthington, Darryl G. Moore has the background to tackle the problems. He also promises to use a seat on the Board of Trustees to increase community involvement and push for more resources to fully staff the Vista campus. ❖



Darryl G. Moore: He's a fresh face for the troubled Peralta board.

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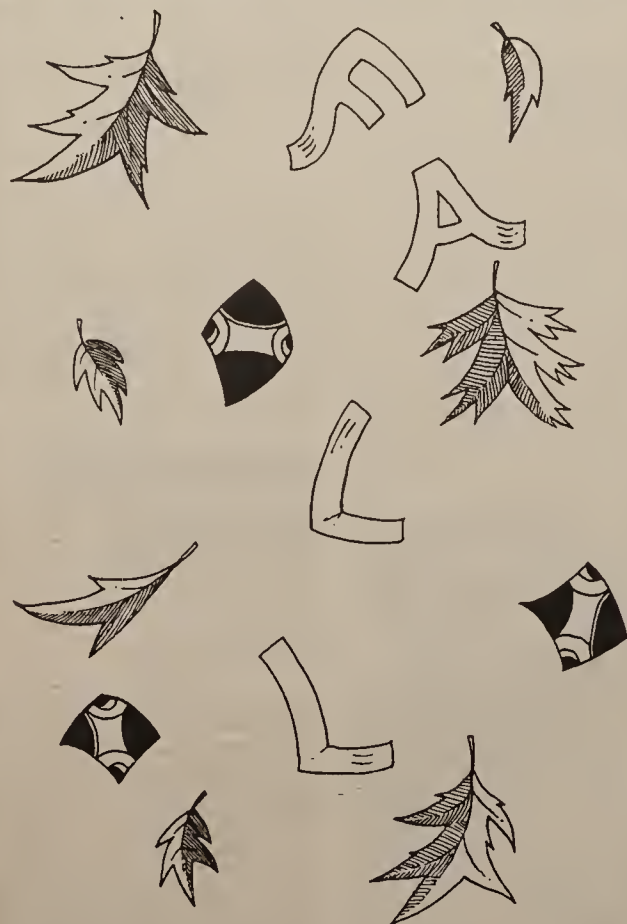
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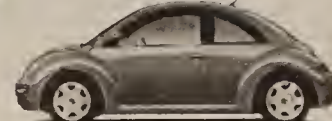
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Alameda county measures

Measure A

Utility Users Tax

YES This measure would reauthorize, until 2009, an existing 5.5 percent tax on residents in unincorporated areas of Alameda County for their use of telephone, electric, gas service, and other telecommunications services.

The money would be spent on needed county services, such as the county library, the county development agency, and parts of the sheriff's department.

Low-income residents and government agencies are exempt from this tax. It's not the most progressive tax possible, but given the state's strict limits on what local government can do, this one isn't bad. Vote yes.

Measure B

Transportation Sales Tax

YES It's critical to support Measure B if we want any sort of decent transit system in Alameda County.

Measure B would reauthorize a half-cent sales tax in the county, which would raise \$1.4 billion over the next 20 years to fund critical transportation services. The vote this November is the county's last chance to garner two-thirds voter approval of the tax before the current tax expires in 2002. A previous incarnation of Measure B

failed in 1998, with only about 58 percent of the vote.

Transit activists attribute the 1998 thumbs-down to the fact that the measure included too much money for private use of automobiles, and not enough for bus service, paratransit, and bicyclists and pedestrians.

Those shortcomings have been largely fixed. All last year, transit advocates and community groups lobbied members of the Alameda County Transportation Authority to funnel millions more dollars into beefing up bus service throughout the county, especially in south county, where buses come only about once an hour and there's zero service after dark.

AC Transit will be the single largest recipient of Measure B dollars — the agency stands to receive about \$316 million, or 22 percent. There's also an unprecedented \$71 million — about 5 percent — for bike and pedestrian facilities, \$149 million for paratransit, and \$10 million for express buses to take commuters to job centers in southern Alameda County.

The only bad expenditures in Measure B are \$166 million to extend BART from Fremont to Warm Springs, money for the expensive and unnecessary BART connection to Oakland International Airport, and \$254 million for highways, which should be funded through gas taxes. However, transit activists were successful in wording funding for Warm Springs to ensure that the money could not be used unless the project had secured all its funding, thereby preventing BART from digging a gigantic hole and then demanding money to finish the job. Also, transit activists point out that there's significantly less money in this measure than in other transportation tax measures for highway improvements.

Measure B is a sales tax, which is the most regressive form of taxation. But on balance, the proceeds from Measure B will be spent on a progressive agenda and are critical for the county's transportation system. Vote yes.

Measure C

Urban Growth Boundary

NO

Measure D

Urban Growth Boundary

YES Measure C was put on the ballot by developers, through the Alameda County Board of Supervisors. Measure D was put on the ballot by environmentalists, through a grassroots signature-gathering process. Need we say more?

Measure D prevents suburban sprawl by amending the Alameda County General Plan to draw a tight urban growth boundary (UGB) around Dublin, Pleasanton, and Livermore that could only be changed by countywide voters. Outside of the UGB, the zoning remains agricultural. All new residential and commercial development would have to occur within the boundary. In total, about 250,000 acres, or 55 percent, of Alameda County land would be preserved for farming and open space.

The measure also makes development in the canyons east of Castro Valley off-limits, includes a provision that affordable housing be built (or fees paid) as a requirement of any residential project of 20 or more units, and prohibits growth-inducing infrastruc-

ture — like a massive sewage treatment plant — from being built.

Unless a project has secured all of its approvals, developments currently in the pipeline would be nixed, which is one of the immediate reasons why developers and builders have raised a huge chunk of money — likely totaling more than \$500,000 by the time the last filings are in — to promote their decoy measure, Measure C, and fight Measure D.

One of the big projects that would be stopped by Measure D is in North Livermore, where a subdivision of 12,500 homes are planned to go for \$300,000 to \$400,000 each. That's close to \$5 billion in sales. That's why developers are willing to spend an astronomical amount of money on mailing slick anti-D campaign literature, such as the 28-page annotated booklet of the Measure D text that residents have recently been finding in their mailboxes.

Measure C pretends to draw urban growth boundaries around most of the same areas as D, except the boundary can be changed by a vote of the board of supervisors — and the supervisors' campaigns are mainly funded by developers in the first place. It calls for all sorts of studies and future negotiations in vague, and therefore flexible, language.

If you've ever driven or taken BART to Dublin/Pleasanton, you've seen the subdivisions along the highway, creeping over the ridges of the hills, creating sprawl and destroying open space. Vote yes on Measure D and no on C.

Measure E

Peralta Community College Board

YES Measure E would authorize the Peralta Community College District to raise \$153 million through the sale of bonds, ostensibly to fund the construction of a long-promised Vista College campus for the northern part of the district.

The Green Party opposes this measure, and understandably so. There's nothing in the text that commits the board to spend the money on a Vista campus. The ballot measure includes a list of projects, but it's nonbinding language. And the board has a bad track record: it was supposed to use money from the last bond measure passed in 1992 to build a Vista campus, but that never happened.

The Berkeley City Council is in the process of trying to get the Peralta board to sign a legally binding document that details expenditures from the bond money. Given Peralta's track record, that makes perfect sense.

Still, despite all its negatives, Measure E still means money to expand and improve the East Bay's community college system, which expects an increase in enrollment and offers access for working-class students to higher educational opportunities. The money will be mainly spent on improving facilities and expanding classroom space. Vote yes on E.

Santa Clara County

Measure A

Transit Sales Tax

NO, NO, NO San Jose mayor Ron Gonzalez, the Silicon Valley Manufacturing Group, and the other growth boosters with BART on their brains couldn't convince the Santa Clara County Board of Supervisors to approve a ballot measure to raise \$6 billion in sales taxes to build BART down to San Jose (kudos to Supervisors Beall and Alvarado for rejecting the ill-conceived plan). So they ran to the Santa Clara Valley Transportation Authority to do it. The result is Measure A.

Measure A would reauthorize the existing half-cent transportation sales tax, which was approved in 1996 and expires in 2006, for another 30 years. Many of the projects funded by the original tax have not even been delivered yet.

Measure A's sole purpose is to raise funds to put BART to San Jose — a ridiculous idea — on the fast track. Yet as transit activists point out, the county could not even begin to collect the tax until 2006, and any extension probably would not be finished for another five to 10 years beyond that.

Of course, nobody knows if BART is the most cost-effective mode of moving people between San Jose and northern Bay Area counties (but it probably isn't). In addition, the tax wouldn't entirely cover the costs of building BART (including BART's typically massive cost overruns) — and then there would be no money to operate the extension. The measure doesn't include any money for buses, paratransit, or transit-oriented development.

We don't see any congestion relief resulting from this initiative, only headaches and fleecing of Santa Clara county taxpayers — especially low-income residents of color who tend to be more dependent on transit. Vote no on A.

Alameda County Supervisor

District Four

Nate Miley

We had reservations when we endorsed Nate Miley, current District Six Oakland City councilmember, in the June primary. And those reservations are even stronger now.

In this runoff for Mary King's seat, Miley faces Audrey Rice Oliver, a businessperson who runs her own computer services company in San Ramon.

Oliver's credentials include extensive service on a host of state and Bay Area councils, boards, and commissions. But she has little experience in the area of providing social services like welfare,



health care, and transportation — one of the main duties of a county supervisor. In that area, Miley definitely has the advantage. Having served on the Oakland City Council, and as director of United Seniors for Oakland, Miley is more knowledgeable about the social services system, and better connected to community groups and social service providers.

That said, Miley has been a major disappointment. He often votes where the political winds blow and finds it hard to take stances unpopular with the business community and the political establishment. He didn't back a just-cause eviction ordinance in Oakland, the biggest fight between tenants and landlords this year, and is staying "neutral" on the Measure C and D fight between developers and open-space advocates in Alameda County. He does support horrible programs like the confiscation of cars owned by suspects not yet convicted in drug busts.

Between Miley and Oliver, though, we are grudgingly endorsing Miley.

Alameda Superior Court Judge

David Krashna

Incumbent Judge Benjamin Travis did something very unusual — and commendable. He agreed to end his term when it's supposed to end, instead of resigning in the middle. That means the voters will choose the next judge, not the governor.

In this runoff, we're supporting traffic court commissioner David Krashna against juvenile court commissioner Mark Kliszewski. While Kliszewski enjoys endorsements from most law enforcement groups, Krashna is supported by most other elected officials, including progressives such as Kriss Worthington and Maudelle Shirek, and progressive groups such as the Alameda County Green Party.

When we talked to Krashna, we found him to be a thoughtful candidate who is concerned about skyrocketing evictions in Oakland, who keeps on the lookout for officers making illegal stops or pretext stops of drivers of color, and who generally supports media access to the courts. He told us he'd be inclined to support open access to court administration meetings as long as the judges are not discussing privileged information. He was one of the few people in the judiciary who opposed 1998's Proposition 220, which consolidated the court system and did away with municipal courts.

A former private attorney who litigated some important civil rights cases, Krashna says he will support better pay for juries and substance abuse counseling for people brought in on "quality of life" crimes, and that he will be out and about in the community. Vote for Krashna. ❖

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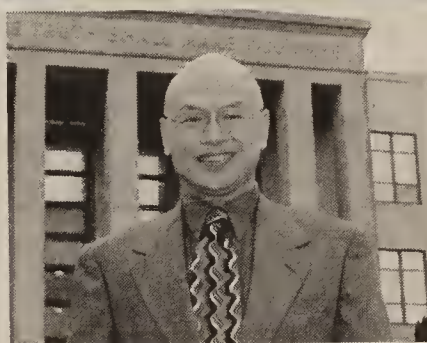


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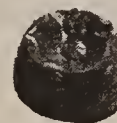
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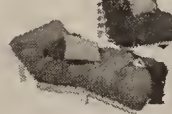


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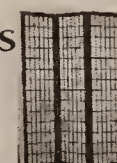
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Remembering the dead: Yolanda Garfias Woo's altar at the Mexican Museum honors Galería de la Raza founder Ralph Maradiaga.

Altared states

Political art or profitable pop culture? By Aaron Shuman

Although the media is fascinated by "new" forms of protest emerging from demonstrations against the WTO, it's hard to say what exactly sustains people who choose to protest in offices, hotel lobbies, police stations, and intersections, who face washes of pepper spray, pain-compliance holds, batons. How do these people laugh in the face of adversity, how do they resist? One of the underreported aspects of political protest is the inner core of belief that sustains people striving to make progressive, fundamental change in this country. For many, spirituality is an important part of this belief. And the art of altar making is one way that people express their political convictions in a spiritual way.

If the renaissance in altar making is not signaled by the recent appearance of several retrospective books and exhibits, then it is signaled by its pop culture apotheosis. These days, you can buy a how-to book called *Altars Made Easy* (1997), shop for altars and ritual objects online, hear a ringing endorsement of altars from Oprah, and even find a critique of all this commercialization by McMuertos Inc.

A contemporary political agenda could be mapped in altars. Construction paper bearing quotes from political figures, with candles, flowers, and offerings to the incarcerated, marked demonstrations against Proposition 21, California's latest lock-'em-up initiative. Blockades interwoven with pagan symbols, to focus demonstrators against trucks, accompanied actions against logging in the nation's wildlands. In *Altars in the Street* (1997), Melody Ermachild Chavis documents how her south Berkeley

neighborhood used altars to reclaim community and a sense of place amid the ravages of the drug economy. And to protest the Democratic National Convention in the lobby of the Los Angeles convergence center, next to a nightstand with pad where volunteers noted the date, time, and number of every police car passing, stood an altar, its anarchy sign sprouting arrows in every direction, green-tipped like trees.

Altar making — the construction of altars from objects invested with personal meaning, care, and use — is a rich practice with deep historical roots. It is, in the words of artist John Lea'os, "an imported tradition" reclaimed from people disappeared by conquest and colonization to establish personal pathways into the past and identities for the future.

Altars can be public or domestic. Often contrasted with a crucifix or a public altar's focus on a single transcendent source of power, home altars derive their power from interaction and relationship. The process by which the maker chooses and arranges the altar's objects, the frequency with which the maker tends them or uses them in ceremony, creates, from these collected symbols, an individual whole, a world of meaning. With altars, altar-making workshop leader Marcel Diallo says, "I make people break their shit down into physical objects, to ground their reality in physicality," so that reality itself becomes manipulable.

Using altars to represent your perceptions of daily life, prevailing political norms, or family can be transformative. It's no surprise that altar making was rediscovered by political movements in during the 1960s, since

the act of building your own altar may be the most direct form of self-determination and self-empowerment there is.

Día de los Muertos

Día de los Muertos (Day of the Dead) is the most popular time of year for people in the United States to engage in altar making; it certainly is when the most public altar making takes place. Altar-making artist Yolanda Garfias Woo has stories to tell about how people in El Norte feel about honoring the dead with altars and cemetery processions. She's been accused of promoting witchcraft by teachers wearing Halloween witch costumes. And in her own community she has often tried in vain to find a Mexican bakery to bake *pan de muertos*, the bread used for the altars. "I had to convince [the bakers] it really was a tradition," she says. "I [designed] the bread. Then I went to the bakery, and we baked it together. I asked, 'If I could guarantee teachers would buy the bread, would you make it?' I had to develop the market for it."

For Garfias Woo, this story is a reflection upon the erasure of cultural memory. Reviving Día de los Muertos was a necessary response, a part of reclaiming her Chicano identity. Teaching near the Sunnysdale housing projects in the 1960s, Garfias Woo brought the day into her classroom because, "A lot of kids were having serious problems and facing death in violent ways. Since this celebration is a way of facing death as part of life, making connections with those who have passed, I thought it could really help."

From these roots Garfias Woo built a career as a multicultural educator, which has included training teachers to teach altar making, leading

altar-making workshops, and making altars herself.

"I'm considered more of a traditionalist in the Bay Area," she notes, because she maintains that certain elements — candles, incense, flowers, toys, icons, offerings of food and water — must be present to consider a work an altar. She uses this to distinguish between altars (sacred sites) and art installations that take altar form. "But in Mexico, I'm not a traditionalist at all," she laughs. "In Oaxaca, I'm gonna get somebody from Guadalajara and Yucatán who says, 'We don't do it that way.'"

Currently Garfias Woo has two installations in local museums. For the Oakland Museum she made a piece that creates a dialogue between two of its main ethnic exhibits: the annual Día de los Muertos show and a collection of artifacts from China's Forbidden City. The altar was a great challenge because of the difference between Chinese and Mexican perspectives on death. The synthesis required research and cultural awareness. She had to minimize the color white, for instance, because of its negative association with mourning in Chinese culture. Building with materials that touch on historic cross-fertilizations, such as the importation of rice paper from China to Acapulco, Garfias Woo hopes to have made the communities accessible to each other.

For the Mexican Museum Garfias Woo built an altar for Ralph Maradiaga, cofounder of the Mission's Galería de la Raza. The occasion is the museum's exhibit "Chicanos en Mictlán," a retrospective tracing the influence of Día de los Muertos on California art, and focusing especially on the organizing role played by two cultural centers, la Galería and Los Angeles's Self-Help Graphics.

Continued on page 44

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features

day of the dead

Altars

From page 43

La Galeria held its first altar exhibition in 1972, and Self-Help held its first cemetery procession that same year. In Sacramento, Tere Romo, a volunteer with community art group the Royal Chicano Air Force, started Galeria Posada, whose altar exhibitions and annual procession (first held in 1975) continue today.

"We felt it was important for us to do [this exhibit] and not wait for someone else to do it," says Romo, now at the Mexican Museum. "For me personally, with the death of [Self-Help's] Sister Karen Boccacero in 1997, it really was the end of an era. It wasn't her idea to do 'Dia de los Muertos,' but she was the one who used it to build community [among artists] and to get the community at large involved."

The exhibit follows the development of the altar into art installations, such as those found in 1978's "Homenaje a Frida Kahlo," the Galeria show that introduced Kahlo in the United States. As the form found expression in everything from box-size nichos (niches) to wall-size prints, so the range of subjects expanded, from honoring one's ancestors to honoring those (such as Kahlo) whose work one claimed as ancestral. This familial tradition further expanded into a means of social commentary, as altar makers honored victims of unjust death, such as AIDS sufferers or peasants massacred in Central America; sometimes they also protested "soul deaths" ranging from police abuse to cultural stereotyping. Death became a concept as well as a presence, as the distinctions between altars and other art forms blurred.

"As soon as that altar form entered the art world, it couldn't remain static," Romo notes. "Most artists felt they were not Mexicans from the Pacific, so they felt taking the traditional wouldn't have been authentic either. Using the practice to recognize their authenticity was traditional." She adds, "As long as the basics are still there — looking at a person or a group of people and paying respect to their memory — then they have a right to call them an altar."

Dream, dream, semper dream

Part of the act of constructing an altar involves claiming the space to do so. Essential to this is the concept of sanctifying the space one occupies, whether this means reclaiming hearth goddesses to sanctify domestic work, monumentalizing the sanctity of nature to defend against environmental destruction, or evoking the spirit of a victim of murder by leaving offerings. This relocation of divinity from an authority up above to one that exists in, of, and through us is a profound shift.

In the Bay Area, no space feels as sacred as the place where one can afford to live. In communities threatened by rising property values, altar making has emerged in response. One sees this profoundly at SomArts in René Yáñez's annual altar exhibit, "Labyrinths of Cultures," where the predominant political theme is eviction.

But I live in Oakland, so I seek my spaces there. Artist Marty Aranydo, also from Oakland, sits down with me to talk about his work. Aranydo has a cluster of organizational affiliations — muralist workshop Taller Sin Fronteras, DJ collective Local 1200, political education collective SOUL — and he's also a 23-year-old working to finish a degree in film and Native American studies at UC Berkeley.

When I meet him for coffee, Aranydo's wearing his "Rest in Power: King Dream" sweatshirt. It's a tribute to Mike Dream, a mentor to graffiti writers known for his work in the crew TDK. Dream was shot and killed earlier this year by someone attempting to rob him. Our conversation always returns to Dream.

"He spent a lot of time schooling people," Aranydo says. Growing up in East Oakland, "you see a bunch of different nationalities — Mexican, Vietnamese, Chinese — and all of us have our own form of altar. Personally, I'm Filipino and Native American, and I always tripped off Dia de los Muertos at school. So I always had that awareness of what these communities meant to each other."

Like many altar makers, Aranydo sees all of his work as altarlike, from pieces on walls and street corners to video tributes to "people and their presence in my life." As for actual altars, Aranydo has made a few, but considers them personal projects for family and those who, like Dream, were "such a big influence ... that I consider him a part of my lineage." Aranydo hesitates to exhibit these because "it's [about] the act of doing it. It's not about the recognition, because in the end the altar is for those people."

One work Aranydo has shown was in this spring's altar show "Meditations on Self-Determination" at Oakland's Asian Resource Gallery. Set into old windows, panes whitewashed nearly opaque, are a pair of photographs. On the left are photographs of incoming Native American students at Cal. On the right are phenotypes of Native Americans that strikingly resemble them. The distance between is traversed by markings that count out the days, hours, seconds from Columbus to the present day, in what is both a moving tribute and a powerful act of resetting the frame of American history.

Greg Morizumi curated the "Meditations" show, which required everything from convincing artists their murals were altars to carting around old medicine cabinets for artists to make theirs in. "What was difficult for people was figuring out, What am I supposed to do?" Morizumi recalls. "Especially for Dream, he really thought a lot about it."

"There were people who didn't have time to pull an altar together," Morizumi says, "but when Dream got killed, they were the first ones down." This group altar for Dream remained in the center of the gallery for the duration of the show. Eric Norberg's altar for Dream will be featured in the Mission Cultural Center's Dia de los Muertos exhibit.

Morizumi is currently scouting alleys

in East Oakland for a new altar show dealing with gentrification in the neighborhoods where he works, one of which recently received the dubious distinction of being heralded as "Oakland's Mission" by the *East Bay Express*. Inspired by such projects as Balmy Alley and William Walker's Wall of Respect, Morizumi wants "to get people together around their altars, to create an Alley of Truth where everyone could list their fallen, a war-free zone where we can talk about the wars on our communities."

East Oakland's Black Dot Café hosted Dream's private memorial service. The café was also the final resting place for many of the "Meditations" altars, until it was evicted from the storefront it held for nearly three years. I hook up with Marcel Diallo, one of the Black Dot Artists who run the café, as he moves it to a temporary location around the corner from the old. His "Meditations" altar — a woodblock bearing an image of a hoe beneath the urgent words "Remember the Land!" — is a source of inspiration and resolve as Diallo struggles to establish a stable place in a city whose hip-hop scene he has notably enriched by creating a space for it to develop.

Later we return to his apartment, where he has a number of home altars. Diallo has traced part of his lineage back to 18th-century Louisiana, and his altars are composed of objects representing that history. He shows me the badge his aunt (the first member of his family to arrive in the Bay Area) wore in the Richmond shipyards.

I ask what keeping an altar means to him. "It has made me more powerful. Power feeds power; knowledge feeds knowledge, becomes wisdom so you can be a good elder," Diallo discusses his roots among the Bambara, their resistance to slavery at every turn, and their living presence as "an unsung, seamless thread" forming the base of Creole Louisiana. "Knowing [this], with my French and Native American roots, you start putting two and two together, study the folkways. The question is: do you study things as they come together over time, or do you put them together because you're empty?"

Sacred space™

In the late '90s altar making hit the cultural mainstream. Altar installations have become a popular way for designers to infuse commercial events with soul. The popularization of altar making is marked by an insistence that there are "no rules" to altar making, that all traditions are equally valid, and that the maker should be free to find personal meaning in play among them.

Yet what disturbs some people is seeing the concept of altar making shorn of disciplined study or inquiry into one's specific personal history. What emerges is a vision of the altar maker as a NAFTA consumer, free to pick through products from the fields of the Lord(s) as one might search for the right lettuce for a salad, assuming the maker can pay for the items.

It may surprise some that "sacred space" and "RITUALS" are trademarked property of Petaluma-based candle re-

day of the dead

tailer Illuminations. Their business philosophy is to turn spirituality into profit. "When we think about creating a store environment," company founder and CEO Wallis (Wally) Arnold says, "[we seek] to create that store so that if someone had no money, they would still want to go [there] and walk through on their lunch hour, because they were welcomed by the way we made them feel, [because] they enjoyed the sound of water over rocks in the fountain or seeing the candlelight.... And if we do that well, there will always be plenty of people who can afford to take a piece of that experience home."

Founded in 1996, Illuminations established itself as a retailer of high-end candles such as the Rituals Candle — a candle for a specific purpose, with a ritual printed on the inside label to guide customers and a meaningful gemstone set into the wax. Oprah named the Rituals Candle one of her "best gifts to give in 1999." The company has experienced phenomenal growth, opening on average two stores a week, including their first three in San Francisco, due to open by the end of November. While the core demographic of its market has been women age 25 to 54 with household incomes greater than \$75,000, that too is diversifying as Illuminations expands its retail presence.

Marketing director Clay Lingo has been with the company since December. Noting that the reality of most companies fails to match their advertised image, Lingo says working at Illuminations is refreshing because it's "authentic." This year, the company brought every manager to a four-day leadership retreat in Kauai, where the challenge of maintaining the company's core values in the face of its rapid expansion was discussed. Lingo created an altar of items he collected in Kauai to remind him of his time there, and he notes that most Illuminations employees have office altars. He sends me pages from the company newsletter, "Circle of Lights," where employees discuss transforming their cubicles into "cubies" with personal items "that help to make my 'cubie' sacred space."

Illuminations added altars to its product line last year. Lingo calls them "a very personal item." The Wooden Candle Altar, a cache with gilded interior for \$120, is part of the "palette of tools" that the company provides customers to design a good life. He stresses that the company does not market "an altar in a box." Arnold says, "I wouldn't want to sit here and say, for the ideal altar, one would have A, B, C, and D. Because there's no such thing as an ideal altar, just as there is no such thing as an ideal life."

Nonetheless, while marketed as "rituals sets," not altars, the existence of a product like Romance in a Box — since replaced by a Romance Rituals Gift Set

— and the promise of Relaxation in a Box with the Quiet Space Gift Set (advertised on the company's Web site as the perfect gift for Boss's Day) suggests that spiritual fulfillment is being sold out.

While it's true that people may construct altars to represent their identities using Illuminations products, what's galling is that Illuminations is selling the postcolonial racist idea of "exotic identities" along with self-empowerment. The votive set made with tuberose — a plant grown "in the sultry climates of Hawaii and Mexico" — empowers buyers to "capture the lush magic of tropical living." A translucent Infinity Votive Holder, made of hand-blown glass, promises, "When she sets a votive candle inside...the result is spellbinding! For even more magic, she can array a row of these votive cups on her table or mantel." You can also buy Buddha heads and bells — made "by artisans in India" and "once used to summon the temple dancers, now perhaps to call the family to dinner." Put that together with a Sculpted Glass Collection that is "contemporary, with a subtle Asian influence." Meanwhile, consider the wood votive set and its hues of "Rhodesian Teak, Honduran Mahogany, Australian Red Cedar, and East Indian Ebony." While harvesting hardwoods may no longer be politically correct, there are still vital essences that must be distilled for the American market.

Illuminations candles are made in the United States; most of its nonwax products are made outside. "Instead of just going to a country to see what factories



Art of resistance: Artists collectively built this altar to protest the Democratic National Convention in Los Angeles.

they have," Arnold says, "we look at what are the traditions there, and what are the people doing, what are ways to take their art, if you will, and put it in context and make it relevant.... Hopefully, if we're doing our job fully, there's some relevance within that culture to the items that we're bringing forward." It would be interesting to know what Dream would think of Arnold's idea of "context." Perhaps the next stage in altar making will be to reclaim these commercialized products and make them truly relevant again. ❖

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features

ask isadora
by isadora alman

The elusive on-off switch

Q: I am a shy female. A satisfying sex life does not seem possible to me. At 27 I have never had intercourse with a man and have — no surprise — been called frigid. I have always had a hot fantasy life with the unaware objects of my numerous crushes. The few times I have been physically close to a man, the excitement of my revved-up feelings from kissing, touching, etc. abruptly shut off just short of intercourse. I have been called attractive, but at this point I can't see why any decent guy would want somebody as frigid as me. Is there a way to shut off sexual desire through medication or some other action? Masturbation is not satisfying enough.

A: You have already found a way to shut off your sexual feelings; it's just not under your voluntary control. What you need is to allow them to build, to feel your desire when you are in an appropriate situation, to turn on rather than off. I strongly suggest working with a therapist toward that aim.

Q: My roommate and I are in our 30s and, up until a few months ago, strictly platonic friends. One night we were having some wine, and she was in a very short nightshirt. Because I was in my sweatpants and nothing else, when I became aroused from the revealing way she was dressed, she noticed. I thought she was joking when she asked if I wanted her to "take care of that problem," so I said that would be wonderful. To my surprise she took my hand, led me to the kitchen, and told me to lie down on the floor. She rummaged in the cabinets, found some corn oil, and told me to take off my sweats. When I was nude, she instructed me to lace my fingers behind my neck, cross my legs Indian style, and lie still. For the next two hours she drove me nearly out of my mind by slowly stroking me but never letting me finish. At one point I reached out and caressed her bare thigh, but instantly she stopped touching me. After warning me to keep completely still, she resumed her stroking. Finally she let me have the most unbelievably mind-blowing orgasm of my life. Since then, every couple of weeks the same thing is repeated. When she's ready for the scene, she waves the bottle of oil, and I follow her into the kitchen, strip, and lie down for a couple of hours of almost unbearable teasing. Her rules haven't changed. I have to assume the same position and keep completely still. I know she means business because on one occasion when I was very close to orgasm, I pumped my hips, trying to get from her hands the little more pressure I needed. That was a big mistake. Immediately she got up, washed her hands, and went to her room. Over a take-out Chinese dinner one evening I asked her why she limits our contact to what we do in the kitchen, while we remain platonic roommates the rest of the time. She told me that if I didn't like it, she would stop. Isadora, I don't understand her at all. I want to hug her, kiss her, and make love to her. We have a close friendship, but she evidently doesn't want more. Can you offer any possible explanation for her unusual behavior? Is there anything I can do?

A: Apparently not and have the game continue. Her game, her rules. This is a classic domination and submission setup. You either lie back and accept it as it is or, by pushing for more, risk blowing the whole deal. Your choice.

Q: I love to masturbate by rubbing my belly. After I do it, though, I feel guilty. Any advice?

A: When your acts and your feelings contradict each other, you have only two choices: change your acts or change your feelings. If you don't want to stop rubbing your belly (and there's no reason you should), read up in any sexuality text that masturbation is considered a healthy practice for men and women, single or coupled, and there is no reason to feel guilty about a healthy normal activity.

Q: When I was very young, I attempted self-fellatio. For some reason I have thought about this recently and have looked down on myself, feeling great embarrassment for something that happened years ago. I have been feeling like it was not normal. Was this depraved? Have other guys tried this?

A: Not only have many other guys tried this, the lucky ones succeeded. Rather than putting yourself down for your accomplishment, why not congratulate yourself for your creativity, your self-reliance, and at the very least, your limberness. (Depravity, by the way, is in the eye of the beholder. Just like beauty.) ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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Live work

Once upon a time there was a cramped office space in a city on the California coast somewhere between San Jose and Marin. It was jammed with computers, routers, hubs, monitors, non-ergonomic keyboards, pseudo-ergonomic office furniture, printers, faxes, telephones, and empty cardboard boxes that were still stuffed with chunks of foam core molded into the perfect shapes for cradling large pieces of hardware. I suppose you could call this company a start-up, but it had none of the hallucinogenic, dizzying fun/work that you find in a true start-up where people believe wholeheartedly in their product.

There were no posters on the walls, and nobody did zany things like throw Nerf balls or play a group round of Quake III or hang strange art from the ceiling. The company was called Worklive, and it was not a dot-com, although its whole business plan depended on servicing dot-coms. The VPs had thought calling themselves Worklive.com would be too frivolous, as if they were merely putting a bunch of pretty colors on the Web and calling it commercially viable. No, their plan for Worklive was militaristic and spartan. They wanted hard work and no goofing around.

So they went outside the country for their tech labor. Eastern European engineers seemed like a good solution — they were what Worklive's VP of marketing would call a "human value-add." They were easy to find, eager to please; and because they wanted to get out of their various countries in any way they could, they possessed that ineffable air of desperation that makes for the best kind of contractor. Worklive didn't even have to get work visas for their contractors. On a three-month vacation visa you could get a lot out of someone, workwise, especially if they had no reason and no time to leave the office.

Worklive had been set up in a building where people used to live, and therefore it was incredibly easy to put these three-month contractors up in relatively lush conditions without having to stick them in corporate apartments or hotel rooms. The top floor of Worklive's space contained bedrooms (quickly stocked by some H.R. lackey with Ikea futons), several bathrooms with showers, kitchens, and even a washer and dryer. Around 4 or 5 a.m., when the contractors finally stopped coding and needed to grab some sleep before the 10 a.m. dev meeting, they would climb an old metal spiral staircase to get there (a very retro-industrialism 1980s sort of "art loft" touch, the H.R. lackey thought to himself when he had the futons brought up).

The Eastern European contractors were compensated handsomely for their 12-to-14-hour days. Every lunch and dinner they ate was free, purchased from one of the many upscale American/ethnic restaurants in the vicinity: the menu was always hopping between pizza, Chinese, sandwiches, Thai, Indian, sushi, etc. And they had access to a couple of company SUVs for those late-night snack and cigarette runs. A three-month stint at Worklive could pay up to \$60,000 U.S., if you were really good.

Worklive did not promote bonding between contractors, or between contractors and regular employees. There were no company picnics or trips to the movies. But when you get enough people living together who are all very far away from home, a little unauthorized bonding is bound to go on. That's how Vaclav got to know Michael, one of the regular employees, an actual U.S. citizen. It started on the cement steps outside Worklive's chrome-and-glass doors, where they decided to swap cigarettes. Vaclav was finishing his last bag of Turkish tobacco, and Michael was smoking Camel Lights. They traded cigarettes in an odd moment of cross-cultural communication.

After that, Michael started inviting Vaclav to hang out at his house sometimes, where there were always small or large groups of geeks eating pizza or playing Dreamcast or watching bad science-fiction movies. They were Vaclav's age — mid 20s — and pulled in the kinds of high salaries that were typical in the American cities where Vaclav had worked/lived. Although Vaclav hardly considered himself a politico, he sometimes caught himself wondering what it would be like to live the way these guys did, without ever worrying that the local economy would suddenly implode, or that the bombings would get out of control again.

And then, more idly, he wondered whether he'd get to one of those all-night San Francisco dance/sex parties he'd been hearing about forever. No, he'd probably never get to one — too much work to do. The servers were always crashing. And the code always needed debugging.

At a certain point Vaclav realized he couldn't allow himself to think about what he might have done outside work, because there was so much work to do. Speculating about his life outside the walls and salary of Worklive, or even beyond the confines of his vacation visa, was ridiculous. It wasn't as if he couldn't have extended the visa through various pseudolegal means, or even that he couldn't have taken one weekend off for a party — it was just that nothing he did in the U.S. seemed real. He was working, not living, and every day he needed to focus on earning enough cash to set up something nice for himself when he finally went home.

Vaclav supposed that he did have a choice, but he just couldn't afford to think about it. ❖

Annalee Newitz (slave@techsploitation.com) is a snarly media nerd who notes that all characters, events, and places described here are fictional. Her column also appears in Metro, Silicon Valley's weekly newspaper.

photography: gregory cowley



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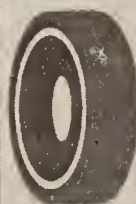
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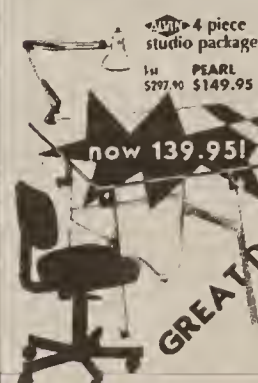
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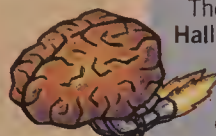
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eye the contents of the Ziploc baggie suspiciously.

"I dunno," I tell Stu, my trusty dope peddler, as I notice the leafy, unchucky quality of my ill-gotten booty. "It looks kinda raggy."

"Yeah, I don't know what to tell ya," Stu shrugs. "It's the last of last year's outdoor — everybody's getting rid of it before this year's shit rolls in."

What the fuck, I reckon. I really don't feel like running all around town lonking for anything better, and there's no guarantee I would even find anything.

"I'll do it for \$90," I haggle.

"Done," says Stu.

"Any idea of when you'll start getting the new shit from up north?"

"Should be coming up pretty soon," he says.

Damn. I should know better, though. The Humboldt County outdoor weed harvest doesn't usually come into these parts until around Halloween, if you're lucky. Most outdoor growers don't cut down their crop until late September, early October. And what with all of the trimming (the big growers actually have to hire small crews to get it done in a timely manner), curing, and local distribution, it takes a while for it to flood your local neighborhood pot dealer. Shit, in Los Angeles you gotta wait until around Thanksgiving before you can count on shiny new goodness from the Emerald County. Meanwhile, those bastards up there have been lungin' on the new shit for weeks.

For the two years that I lived in Arcata, the college town that is home to Humboldt State University, I was one of this lucky few. I was even lucky enough to crew trimming buds for a grower I knew in the northern part of the county. This was a dream gig for a dope smoker — wallowing in fresh greenery, making "finger hash" out of the sticky resin left on your fingers, and bringing home some of the best of the best.

If you've ever seen the film *Homegrown*, with Billy Bob Thornton, you've witnessed a slightly twisted take on the whole Humboldt growing phenomenon. Sure, it's a bad film, but there are a couple of moments when it comes close to the real thing. The trimming scenes, for example, pretty much depict the banality of the whole process. Even for a die-hard lover of bud this activity eventually becomes as routine and mind-numbing as licking stamps.

Another example occurs during a town hall celebration in which Jamie Lee Curtis turns in a cameo. This whole sequence is based on the annual Humboldt Harvest Ball, a concert held at the Mateel Community Center in Redway, the heart of growing territory. (Most of the voluminous pot crops that give Humboldt County its reputation reside in the southern part, as well as the northern strip of Mendocino County, which also is responsible for quite a bit of cultivation. Somehow Humboldt got the rep, while Mendo got flooded with corporate interests — go figure.)

Now, there are some people who will tell you that without a doubt both the Mateel and the small town that neighbors it, Garberville, were built and developed from funds diverted from the major growers in an effort to launder their illegitimate profits and to establish a genuine feel of community among the renegade homes and camps. But you didn't hear that from me. Sure, I worked at the local newspaper, and you'd think that I'd have access to such data, but uh-uh, fuhgeddaboutit.

In any event, the Mateel hosts many events and concerts over the course of the year (mostly in the reggae vein, natch; it is, in fact, only a few miles up the 101 from Humboldt's annual Reggae on the River festival), but none is as odiferously inviting as the Harvest Ball. First, owing to the top-notch talent featured (Pato Banton played one of the years I attended), and second, owing to the timing of the event. Held right around the time the season's first bounties hit local bnwls, the ball draws shy megagrowers down from the hills for a good time steeped in both resin and tradition.

I remember it very clearly, despite the sticky haze. While the Mateel (which, contrary to the above allegations, clearly demonstrates itself to be a legitimate, professionally run venue) doesn't allow for smoking inside, an outdoor patio provides cozy accommodations for combustibles, with a clear line of sight to the stage! Here you'll find dopey denizens so shaggy they make Rob Zombie look like Patrick Stewart, puffing on blunts that are as well endowed in the cigar paper as Dirk Diggler is in the trousers. I'm sure one could get a contact high just standing there, but it's best to bring your own and not take chances.

This year's ball falls on Nov. 3 and features Jamaican hip-hop artist Beanie Man. I highly recommend taking a trip up there and checking it out. And while you're there you can snag a burrito at Nacho Mama's in Garberville. In fact, I recommend spending a lot of cash in Garberville — if you puff, consider it giving back to a community that has given you so much. And, in a few weeks, will be giving you even more. ❖

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Le value meal

By Paul Reidinger

As, necks craned, we watch restaurant prices soar into the ether — like sporty jets at a particularly lively air show — we naturally find ourselves wondering about value. Is a plate of food really worth \$32, even if served with great grace and fanfare on Limoges china in chic surroundings peopled by the well-to-do? Is it just conceivable that one's restaurant money might be better spent?

I am all for the occasional \$100-a-head blowout. I also like burritos and takeaway Chinese and all those other \$4 delicacies from the thriving netherworld of linoleum and greasy lighting. It's the restaurant middle class that worries me: the places with real style and service and interesting food that manage not to bust the budget. Those places have always been the real stars of the restaurant universe in this city, but lately the environment has become third world-ish, drastically stratified: top-heavy with expensive, fancy, well-financed places and still rich in inexpensive ethnic diners but showing serious erosion in the middle. In (yet another) era of Gatsby-esque high living, value doesn't shine quite as brightly

as it might in more modest times. Value isn't sexy — except, perhaps, to those of us old enough to remember gas lines and stagflation and a stubbornly depressed Dow. Money doesn't grow on trees, as my mother has always been fond of reminding her offspring. And sooner or later the bloom fades from every rose, no matter how spectacular.

At Metro Cafe, it's as if our great, mad silicon rush is happening on another world. The place (co-owned by Patricia Combrisson and Baker Street Bistro's Jacques Manuera) is thrillingly Parisian, straight out of the 11th arrondissement, from the host who greets you with a handshake at the door to the chrome-trimmed bistro chairs to the chalkboard with the daily specials, whose prices seem to have been strongly influenced by the plunging euro. Just as France itself is rather on sale these days for those of us from dollarland, so Metro Cafe's prices are balm on the wound of extortionate restaurant prices elsewhere. A three-course prix-fixe dinner — with veal — for \$15?

Of course, given the Baker Street Bistro connection, the moderate tariffs aren't a complete surprise. Neither

is the light-handed precision with which the traditional French menu is prepared. Sauces, in particular, belie the Gallic stereotype of cream and butter. A *feuillette aux champignons* (\$7.75) — sautéed mushrooms in a pastry crust — gets a drizzling of a syrupy, almost fig-like balsamic sauce. A beautifully rare rack of lamb (\$14.50; compare at twice the price), takes the same sauce, slightly amended with fresh basil. The veal scallops swim in a lemony piccata bath, while the constituents of a seafood ragout (\$12.95) — large chunks of halibut and sea bass — are bound together by a hearty but surprisingly smooth red-wine sauce.

You do notice some frugal-gourmet economies at work in the kitchen. There's that ubiquitous balsamic sauce, for instance. And on one visit all our main courses were accompanied by some combination of mashed potatoes and sautéed spinach, whether formed into stacked discs with the seafood ragout or served in more conventional piles with the rack of lamb.

But a few sacrifices at the edges of a meal are a small price to pay for protecting the integrity of the core dishes. And not even all the edges show signs of economizing. We loved the rich, sweet onion soup (\$4.25), under its hefty cap of melted Gruyère cheese. And a slice of lemon tart (\$4.50) bore the unmistakable earmarks of being homemade, from a slightly mottled, flaking crust to the barely sweet, intensely fruity custard inside.

Since the main meal in France, as across most of Europe, has traditionally been taken at midday, the unevenness of Metro Cafe's lunch offerings caught us off guard. The classic dishes sounded splendid as described on the menu card — a *croque monsieur* (\$5.50) with Gruyère, ham, and Mornay gratin; a pan bagnat of tuna and aioli on a pepper-potato bun — but turned out to be, in the main, "a little underseasoned," as a friend of mine gently put it. The pan bagnat could have used a dash of one of those magnificent sauces; the open-faced croque would have been better off with a closed face and pressed to crispness in one of those waffle-iron gadgets you see in every sandwich bar in Europe.

We sought, and found, solace in a huge plate of fries, for \$1.75. That's a lot of solace for the buck.

Metro Cafe. 311 Divisadero (at Oak), S.F. (415) 552-0903. Breakfast: Tues.–Fri., 8 a.m.–3 p.m. Lunch: Tues.–Fri., 10 a.m.–3 p.m. Dinner: Tues.–Sat., 5:30–10:30 p.m.; Sun., 5–9:30 p.m. Brunch: Sat.–Sun., 8 a.m.–3 p.m. MasterCard, Visa. Moderately noisy. Garden not wheelchair accessible.

Without Reservations

New Mooné

With a wee bit of egg on my face, I report that the second-floor space at 4072 18th St. (at Castro) now houses La Mooné, né a few years ago in North Beach, then shuttered and apparently gone for good. There had been a rumor (started by me, I fear) that the Castro site was to be taken over by Lynn Sheehan. But then rumors are not always true, even when you start them yourself.

La Mooné is a "pan-Asian bistro," which puts it into direct competition with nearby Tin-Pan, another pan-Asian bistro. Prices look, dare I say, reasonable for such chic food. Perhaps that will serve as something of a warning for Tin-Pan, whose prices have always struck me as a bit rich for what you get.

Down Civic Center way, Elizabeth Falkner of Citizen Cake also strikes an anti-inflationary blow. The bakery-restaurant (399 Grove, 415-861-2228) now serves a pre-theater menu Wednesday through Sunday from 5 p.m. to 8 p.m. As at one of those Macy's sales, everything is \$10, from fennel salad with Fairchild tangerine, Valencia orange, ruby red grapefruit, and rocket, to shimmering fish consommé with seared scallops and drizzled with truffle oil.

Falkner suggests that you "escape here for an early supper or a pre-theater glass of champagne, wine, or port with the perfect menu accompaniment *without a huge investment*." Emphasis hers. Can she be suggesting that there are people in this city unwealthy enough to have to worry about the size of their pre-theater gastronomic outlay? If so, she's likely to find herself in dutch with the mayor.

As for Yum, the Food Store, on Market near Octavia, opening day still looks some way off. But the lime green graphics and the smile (reminiscent of the one you used to see painted under the noses of PSA jets) certainly strike a note of invitation, if not flirtation.

Then there's Gourmet Gatherings, a new venture in which your party guests cook their own food — like fondue, in a way, but vastly more involved. Co-owners (and chefs) Lindsay Gott and Bibby Gignilliat (both refugees from corporateland) provide the menus, shop for the ingredients, lead teams that prepare individual dishes, serve those dishes, then clean everything up.

The service is, let us say, not cheap, beginning at \$85 per person (for 10 to 40 people), and there is a minimum charge of \$1,750. That's the kind of fee you charge big companies, and indeed Gourmet Gatherings does market itself to corporate "team-building" events. Even at those things, it seems, everybody wants to be in the kitchen.

Paul Reidinger
PaulR@sfbg.com



French active: A prix-fixer descends on Metro Cafe.

GUARDIAN PHOTO BY RORY MCNAMARA

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dine cheap eats by dan leone

Goodbye, Mr. Chips

One of my oldest friends in the world is my good friend Moonpie, who lived in Ohio when I lived in Ohio, New Hampshire when I lived in New Hampshire, Maine, Maine, and S.F., S.F. — except the past five years or so she's been in Pittsburgh, and we all know what that means, don't we? No burritos!

So, naturally, when her plane bounced down last night at SFO, there was exactly one thing on Moonpie's mind, and it was all wrapped up in tinfoil, oozing bean juice into a plastic basket. You know what? Michael Bauer or even Paul Reidinger himself could've been waiting for Moonpie out at the arrivals curb, and they'd be writing about a taqueria this morning too, instead of some fancy-pants establishment like that Filipino joint I did up last week.

The big news is that we didn't go to Can-Cun, and why is because I'm getting sick of their always stale tortilla chips and hit-or-miss burritos. For some time now Can-Cun, my long-standing favorite source of carne asada, has been cruising for a bruising. First overpopularity seemed to be the problem, then inconsistency, and now it's the consistently lame chips. Just when I thought that the 24th Street Castillito was poised for a takeover, it turned into some other not-as-good taqueria, and since proximity to my apartment is an important factor in any fair determination of S.F.'s best burrito, the Mission and 17th Castillito, Guadalajara, and Menudo are not really in the running. People keep telling me: "El Farolito, man. El Farolito."

"Yeah yeah yeah" has always been my response. But, being a professional restaurant writer, in some senses of all of those words, I always thought I might maybe one day go into a little more detail on the subject. Well, what better time than now, with the burrito-starved Moonpie for company?

So we dropped her stuff off and forged our way through the fog to 24th and Mission. I'd been to Farolito before, of course, and I'd always liked it, but something ... the cramped corridor to the cash register, always having to ask for chips, the even-less-atmospheric-than-most-taquerias atmosphere ... something —

"Yeah yeah yeah," you say. "What about the burrito?"

That's it! Of course! The burrito, the burrito itself, is simply not as good as Can-Cun's. You can swear by it all you want, you Farolitos, but it's not as big as Can-Cun's, not as loaded, not as juicy, not as oniony, not as cilantroed, and therefore not as nutritious.

The price is the same: \$2.90. Going rate, grilled tortilla ... Moonpie was perfectly ecstatic over her vegetarian one, but she hasn't had a burrito for five years, and anyway she's a vegetarian, so what does she know, really, about anything?

I know this: when Can-Cun is on, their carne asada floods your tongue and taste buds with dreamy streams of cow nectar. When they're off, it doesn't, but the burrito's still pretty damn good; just not as juicy. Out of all the times I've eaten at Farolito (four or five times, in fairness), the carne asada has never once transcended "pretty damn good." Compared to, oh, I'd say about 50-50 in the case of Can-Cun these days, 0 for 4 or 5 isn't going to cut it. All I can think is that all the people who keep saying, "Farolito Farolito," are either (a) vegetarians, or (b) luckier than I am.

Because luck does figure in, I know. Sometimes you show up at the bottom of the barrel, beefwise, and sometimes they've just taken slabs of sizzling meat off the grill and chopped it up, almost exactly for your ordering pleasure. Same thing with the salsa, especially the red one, which seems so much more susceptible to old age than the green. Last night's salsa (so-called) fresca, for example, was retirement-home rocking-chair material, and had long since lost its teeth. So what am I supposed to say?

The chips were fresh! The aguas frescas (90¢) were good! Atmospherically, there was one thing I never noticed before that I noticed and liked: a back-wall full-size painting of one of those restaurant-style vertical meat rotisseries — you know, like they use for gyros, or pork (I think) in taquerias? There was that!

And there was Moonpie, who it sure is great to see and eat with!

Other than which, El Farolito, I am sorry to report: yeah yeah yeah yeah yeah.

El Farolito. 2777 Mission (at 24th St.), S.F. (415) 824-7877. Sun.-Thurs., 11-1 a.m.; Fri.-Sat., 11-3 a.m. Takeout available. Credit cards not accepted. Wheelchair accessible. ❖

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in Loosleaf, on sfbg.com. New installments go up every Thursday at www.sfbg.com/loosleaf/index.html.

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Chuck wagon

Cooking outside is a little like living in the few remaining ungentrified, far-from-Trader-Joe's pockets of SoMa: when the household gets hungry, you can't just run out and pick up a stick of butter and some lovely baby vegetables right around the corner. What does this mean for the cook? You have to plan, shop, and get stocked in advance. Chili, pancakes, noodles — the easy stuff, and a good thing too, since much of your cooking is going to end up being done on one burner in the dark.

Shopping for cookware in camping-gear stores is a lot like outfitting a dollhouse: make anything small enough, from a salt shaker to a frying pan, and it's immediately, irresistibly cute. And expensive. It's the tiny-gizmo allure that cell phone and PDA designers bank on, here executed in sunshine yellow plastic and stackable aluminum. If you're packing in and packing out, far from the comforts of four gas-powered wheels, the lightness (and nestability) of these thin metal pots, pans, and dishes is probably worth the extra price. For car campers, though, or those doing just a short hike to a campground, much of this specialty gear is just as unnecessary as all those foil packets of freeze-dried food.

There is one necessity you won't find anywhere else besides an outdoorsy store, though, and that is a camping stove. I love the idea of coffee perking or beans simmering over a crackling wood fire, but the reality is considerably more smoky, and less romantic, than it seems. Getting dinner on the table with a portable stove is like riding in a Honda Civic instead of on a mountain bike: what the trip may lack in adventure, it definitely makes up for in efficiency, reliability, and a lot less potential for road rash (or in this case, scorched forearms and smoke-streaming eyes). In other words, bringing along an even, controllable heat source means water that boils in less than an hour and pancakes that don't end up raw in the middle and black on the outside.

Of course, cooking on a single portable stove takes some juggling. I often envy the spacious Coleman-stove setups in other people's camps, with their dual burners and flipped-up wind-blocking lids. But I'm also leery of flammable liquids, and the thought of being responsible for aligning all those valves, tubes, and pumps sends me right back to the Euro simplicity of all-in-one stoves. In these, the fuel can is the stove; the burner simply attaches onto the top, piercing the can as it screws on. Short of deliberate intent (or tossing the whole thing into a roaring fire), you cannot make these stoves explode, and even if they tip over, the fuel doesn't leak out.

At the same time, facing down a little inconvenience is one of the joys of camping. So by all means, make a fire — for warmth, for the delicious smell of wood smoke in the air, for the primal satisfaction of creating heat and light out of wood and shredded newspapers. (And vegetable oil! I learned this at a recent beach bonfire: if you're short of kindling, skip the scary chemical lighter fluids or fire starters. Just drizzle a healthy swig of vegetable oil over your logs before lighting, and ta-dah! Instant incineration.) Turn a log on its end, prop it up near the fire, and you'll have a handy spot for keeping pots of soup or spaghetti sauce warm while you use your stove to boil pasta or fry up quesadillas. Then use your fire for the fun stuff: roasted corn on the cob (peel back the husks, pull out the silk, pull the husks back up and wrap in several thicknesses of aluminum foil, and roast standing up around the perimeter of the fire, rotating frequently to cook all sides); roasted potatoes (pierce here and there with a fork, then wrap in foil and nestle in the ashes); and sticky, messy, sugar-rush s'mores.

Never having made it to the Girl Scouts (I was, alas, a Brownie dropout), s'mores always seemed overrated: the hunk of burnt marshmallow was never hot enough to melt the squares of Hershey bar as promised, and the graham crackers split and crumbled at the every bite. In this case, as with the corn and potatoes, aluminum foil (especially the heavy-duty kind) is your true camping friend. Wrap your graham cracker-and-chocolate sandwich in foil and balance it near the fire, flipping it over once or twice. By the time your marshmallow is impaled and toasted, your little packet will be warmed through, the chocolate melting and the crackers slightly toasted.

A few more tips: dehydrated beans, of the kind sold as "black bean mix" by several health-food type companies, make awesomely easy chili, simmered for 20 minutes with water, chopped onion, garlic, a couple of tomatoes (or a squirt of tomato paste from a tube), and plenty of chili powder. Arrowood multigrain pancake mix: no eggs, no milk — just water and a little oil. Bring along some maple syrup in a little plastic bottle. Pack a chunk of butter in an empty yogurt cup, or borrow some from a nearby RV. And finally, while there are many inventive gizmos that you can buy for making toast without a toaster, the easiest way to do it is to melt a small nubbin of butter in a skillet, heat it to frothing, and pan-fry your bread, flipping once, until crisped and browned on both sides. ❖

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The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Eos serves one of the best fusion menus in town, but be prepared for seads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Recently reviewed

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, €, cash only.
Tlaloc rises like a multistorey loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.
2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

On the cheap: American stuff

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the homefries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, €.
Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St.

(at Valencia), S.F. 626-5523. American, B/L, D, \$, MC/V.

Rick and Ann's serves some of the best shoe-string fries on earth, along with excellent (if nouvelle) renditions of such Americana as chili, macaroni and cheese, meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. (D.R., 11/96) 2922 Domingo (at Ashby), Berk. (510) 649-8538. American, BR/L/D, \$, AE/MC/V.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid, from such traditional dishes as chicken hash to California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry tomatoes and lemon crème fraîche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Boulevard This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Cosmopolitan Cafe is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Fleur de Lys There's a definite midnight-at-the-oasis feel to this sophisticated and very formal restaurant. For a sublime experience, order one of the multicourse prix fixe meals, available in both omnivorous and vegetarian styles. (Staff) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$\$, AE/DC/DISC/MC/V.
Grand Cafe joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$\$, AE/MC/DS/DC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic

turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.
Paragon has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Pastis Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. Hirogoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.
Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Puccini & Panetti practically shouts festivity: a bright, primary-colors decor (with an emphasis on yellow and blue), plenty of noise, and solidly rendered Italian-American comfort food. Salads are especially nice — a caprese with red and gold tomatoes and soft discs of mozzarella, a spinach number with warm balsamic dressing — but the more heavy-duty items like veal piccata and cannelloni with four cheeses hold up too. One exceptional dessert: a gelato chocolate sundae. (P.R., 8/00) 129 Ellis (at Cyril Magnin), S.F. 392-5500. Italian, L/D, \$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.
Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, €.

North Beach, Chinatown

Black Cat won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key

effectiveness, and Hearon's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.
Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Dalla Torre Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic seed-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khorshid bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolate undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$, MC/V.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummy Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with line fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Tavolino At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquet seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, \$, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Asiasf Priscilla, *Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

ThirstyBear Brewing Co. Young work-hard, play-hard types from the Financial District and Multimedia Gulch have made this brick-walled hrew pub their own, knocking back pints of ale and nibbling their way through a great selection of Spanish tapas. (S.R., 11/96) 661 Howard (at New Montgomery), S.F. 974-0905. Spanish, L/D, \$, AE/MC/V.

Nob Hill, Russian Hill

Bistro Zaré, Hoss Zaré's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola — to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scented with curry. (P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, \$\$, AE/MC/V.

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.
Yabbies Coastal Kitchen There's lots to touch and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DJSC/MC/V.

Civic Center, Tenderloin

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggie and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

paul K offers an eastern Mediterranean menu as good as any in town, at notably un-inflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough

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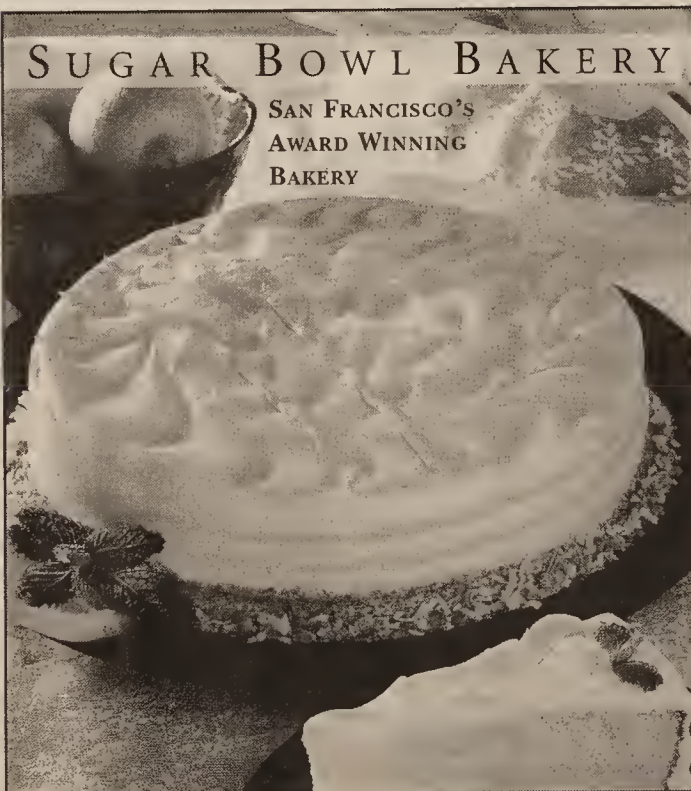
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Eat Here Now

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(at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Stars subtly recombines old elements with new. The long bar is still there, as is a big chunk of the power elite, but the mood is more stylishly democratic than before. So is the food: from elegant salads to artfully perfumed grilled fish to that old standby the big burger, the menu achieves vivid effects with nimbleness and restraint. (P.R., 4/00) 55 Golden Gate (at Van Ness) S.F. 861-STARs. California, L/D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Bistro Clovis Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (S.R., 1/98) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$\$, AE/DC/DISC/MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, buche-de-Noel-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brazil's Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R.,

7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Firefly One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Firewood Cafe Firewood serves up food that's trendy but tasty, hip without being weird, familiar but still a must-have. Delicious thin, chewy-crust pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (S.R., 2/97) 4248 18th St. (at Diamond), S.F. 252-0999. Italian, L/D, \$, MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

Johnfrank The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, \$\$, AE/MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Nirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

Tin-Pan Asian Bistro This slick pan-Asian eatery boasts stylishly inviting decor, an intriguing but accessible list of finger-food appetizers, and numerous noodle dishes. Some of the plates are worth going back for — gingery pot stickers, tender green lip mussels — but several dishes miss the mark. (S.R., 10/97) 2251 Market (at Noe), S.F. 565-0733. Pan-Asian, L/D, \$, MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Grandehe's Kamekyo Sushi Bar Always packed, Grandehe serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, \$.

Magnolia Pub and Brewery A mellow atmosphere and beers that taste distinctly handcrafted make great accompaniments to burgers, chicken wings, ale-steamed mussels, pizzas, along with some unexpected Cali fusion like grilled soy-sesame eggplant with green onion rice fritters. (S.R., 12/97) 1398 Haight (at Masonic), S.F. 864-PINT. Brew pub, BR/L/D, \$, AE/MC/V.

Massawa Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berbere seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Baobab Bar and Grill A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable

price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. **African**, BR/D, €.

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. **Hungarian/Gypsy**, BR/D, \$\$, cash only.

Bombay Ice Cream and Chaat You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), S.F. 431-1103. **Indian takeout**, L/D, €. **Bruno's** retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet hush — but the food is now higher-end California-Italian, best when simple. Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. **Cal-Ital**, D, \$\$, AE/MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. **American**, L/D, €.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly Impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. **Spanish**, D, \$, AE/DC/MC/V.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. **Ethiopian**, B/L/D, €.

Cafe Rico brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. **Eclectic**, B/L/D, \$, AE/DC/MC/V.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. **Italian**, L/D, \$, AE/MC/V.

Delfina If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming butter-milk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. **California**, D, \$\$, MC/V.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. **California**, D, \$\$, AE/MC/V.

42° still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. **Mediterranean**, D, \$\$\$, AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. **California/Mediterranean**, L/D, \$\$, AE/DC/MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s-

more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. **California**, L/D, \$\$\$, DC/MC/V.

Herbivore: The Earthly Grill is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. Lasagna with tofu ricotta gave hardly a clue that it was cheeseless, and the pesto-toast appetizer was amazingly rich. (E.S., 3/97) 983 Valencia (at 21st St.), S.F. 826-5657. **Vegetarian**, L/D, \$, MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. **American**, L/D, \$, MC/V.

Just for You My favorite Potrero Hill hole-in-the-hill. Just for You serves up generally excellent, meaty meals with a spicy, Louisianic tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. **American**, B/L, €.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. **American**, BR/L/D, \$-\$\$, AE/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. **Californian**, L/D, \$, MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. **Mexican**, L/D, €.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. **Peruvian**, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. **Japanese**, D, \$\$, AE/DC/MC/V.

NeO The all-white decor is a bit odd, if soothing, but it does provide a clean backdrop for the kitchen's clarion flavors. Virtually every dish delivers the goods, from gnocchi dressed with rabbit Bolognese sauce to braised pork shank nestled in mashed potatoes with a simple pan-deglazed jus. (P.R., 12/99) 1007 Guerrero (at 22nd St.), S.F. 643-3119. **American**, D, \$\$, MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonzy hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. **Mexican**, B/L, €, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. **California**, BR/L/D, \$\$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th

1. Il Cantuccio's pumpkin-ricotta ravioli
2. Mazel Tov at Splendido
3. Spicy pork fusilli at Fuzio
4. Hot Cookie, for hot cookies
5. Butterflied leg of lamb in tejaro marinade

St. (at Valencia), S.F. 864-8840. **Mexican**, BR/L/D, €.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. **Indian/Pakistani**, L/D, €, cash only.

Pintros is simply one of the best restaurants on the Valencia row. Its sunny Spanish-Basque menu — replete with eggplant, goat cheese, peppers, and zucchini — makes an ideal match with our golden state, while the interior design, rustic and postmodern at the same time, is strikingly Euro. (P.R., 11/99) 557 Valencia (at 17th St.), S.F. 565-0207. **Basque**, D, \$\$, AE/MC/V.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. **American**, L/D, \$\$, AE/MC/V.

Rasol The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. **Indian**, D, \$, AE/MC/V.

Scenic India Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. **Indian**, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. **Vietnamese**, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. **California**, BR/L/D, \$\$, MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. **Vietnamese**, L/D, \$, AE/MC/V.

3Ring fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. **Provençal**, D, \$\$, AE/MC/V.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. **Crepes**, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. **Japanese**, D, \$\$, MC/V.

Universal Cafe As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a

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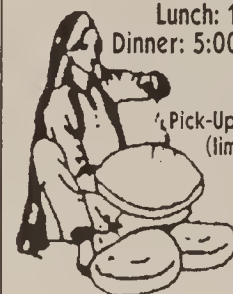
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dine listings

Eat Here Now

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Cali-Ital menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crust house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, \$\$, AE/MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. The restaurant doesn't take reservations. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Marina, Pacific Heights

Aram's In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phylo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

Bistro Aix is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillowy garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinner-time almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Greens is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Meeting House ought to make anybody's

list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Pump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Pumpjack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Rose's Cafe has a flexible, all-day menu that starts with breakfast sandwiches, moves into bruschettas, salads, and pizzas, and finishes the day with grilled dinner specials like salmon, chicken, and flat-iron steak. And, of course, owner Reed Hearon's famous iron-skillet-roasted mussels. (S.R., 5/97) 2298 Union (at Steiner), S.F. 775-2200. California, B/L/D, \$, AE/DC/DISC/MC/V.

Rosti Getting half a chicken along with roasted potatoes and an assortment of vegetables for \$7.95 in the Marina is cause for celebration in itself. Lots of antipasti, remarkably delicate homemade pastas, and good grills. (S.R., 2/97) 2060 Chestnut (at Steiner), S.F. 929-9300. Italian, L/D, \$, AE/DISC/V.

Saji Japanese Cuisine It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Zinzino is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers blistering-crust pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a

lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Einstein's Cafe is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, \$.

Hoteli is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

House on Ninth An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Organica This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, \$, AE/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Ricochet Entrées like Chilean sea bass, Mission seafood stew, and roast duck breast are lovely to look at, delightful to know, and remarkably easy to pay for, especially if you skip or share a starter. (S.R., 5/98) 215 West Portal (at Vicente), S.F. 566-5700. California, BR/L/D, \$\$, MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calve's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

dine listings

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V. **Biru Biru** adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well-kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V. **Chapeau!** serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Clémentine offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Oong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, €, MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, €, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, €, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, €, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, €. **Pacific Cafe** serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psy-

chedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Singapore Malaysian Restaurant eschews decor for cheap, tasty plates of Straits Chinese cooking, where you'll find flavors ranging from Indian to Dutch colonial to Thai. Seafood predominates in curries, soups, grills, and plenty of rice and noodle dishes. (S.R., 4/97) 836 Clement (at Seventh Ave.), S.F. 750-9518. Malaysian, L/D, €, MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran: old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Kamal's In addition to all the classic Middle Eastern stuff, Kamal's also makes American breakfasts, American sandwiches, burgers, and piroshki. (D.L., 4/98) 2246 Jerrold, S.F. 695-9481. Middle Eastern, B/L/D, €.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94) Restaurant

Continued on page 62

BÁ VŨ

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**THE SAN FRANCISCO BAY
GUARDIAN**

dine listings

Eat Here Now

From page 61

Poll winner, 1995) 1099C Revere (at Grif-fith), S.F. 822-8119. Café, B/L, €.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Can-dlestick. Not counting the 18 special com-bos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chi-nese, L/D, €.

Soo Fong features good inexpensive Chi-nese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

Yogurt Expressions The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sand-wiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, €.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subconti-nent. The harmonious ambience is round-ed off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personal-ized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Cre-ole, D, \$, MC/V. Bathroom not wheelchair accessible.

Anna's is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedi-cated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, €, AE/DC/MC/V.

Breads of India and Gourmet Curries The menu changes every day, so nothing is re-frigerated overnight, and the curries bene-fit from obvious loving care. The daily offer-ings include one lamb, one chicken, and two vegetarian curries, as well as one tan-doori specialty. (D.R., 10/97) 2448 Sacra-mento (at Dwight), Berk. (510) 848-7684. Indian, L/D, €, MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbe-cue, L/D, €.

Café de la Paz Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadoran stuffed potato cakes, grilled prawns, delicious black beans, and heav-ily blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella re-lect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Café Tululah makes a strong bid for the weekend brunch trade with special scram-

The Groaning Board

AN **EXISTENTIAL CRISIS**
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SINGER

Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

bles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetari-an, D, \$, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable prepara-tion: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more cas-ual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Christopher's Café on Solano Stylishly ex-ecuted fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with gener-ous helpings smoothly delivered in beau-tiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the siz-zling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, en-chiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just

about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle East-ern standards into gourmet-quality yet home-style delights. There's also gracef-ully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, includ-ing jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried cat-fish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €, \$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dish-es. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reli-able anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Ital-ian, D, \$, MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

Minokichi Such dishes as zosui (rice por-ridge), hamachi nikazana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart

from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, \$, AE/MC/V. Rest rooms not wheelchair accessible.

Odyssey Cafe and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, \$, MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$, AE/DISC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €, \$, AE/DC/DISC/MC/V.

Your Place If all they offered here was pad

kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neu yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas,

tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, €, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$, AE/MC/V.

Gerardo's Mexican Restaurant offers all the expected taquería fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, €-\$.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lthaila". (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middlebrow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, €.

Il Porcellino When faced with a menu like Il Porcellino's, which taunts the hungry diner with pumpkin and ricotta manicotti, swordfish and shrimp ravioli, polenta with meatballs, and leg of lamb filled with ricotta and mint, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 611 LaSalle (at Moraga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Rockridge Café offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut

fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabella mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC. ❖

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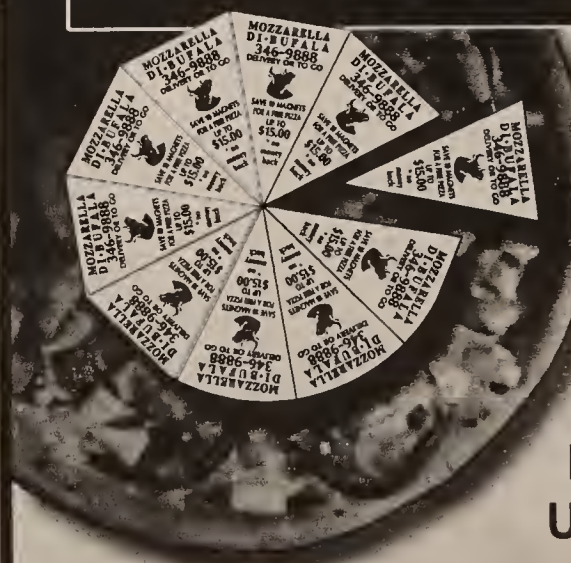
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the mix

1. Patti Smith singing "Over the Rainbow" at the Nader rally in Oakland
2. Clarion Alley Mural Project block party
3. Hang at the Canvas
4. Company Flow
5. Naked Boys Singing, New Conservatory Theatre



Off the circuit

Wednesday night the filming for the first-ever episode of **Polly Esther's House Party USA** takes place. The club, a successful nationwide franchise that shamelessly panders to the foggy footie-pajama-and-cookie-dough memories of every American between 21 and 35, is both an easy target for cultural analysis and a source of morbid curiosity for those who dare not darken the door of any "retro" establishment. The show taping, which will be syndicated on USA Network, offers both an opportunity to hear once and for all what "high energy" music sounds like and a chance to provide closure for all those *Girls Just Wanna Have Fun*, *Soul Train*, *Solid Gold*, *Dance Fever*, *American Bandstand*, and even *MTV Grind* fantasies every girl my age had.

As we walk up to the property in the Tenderloin, a man in pressed slacks, who seems to be having an argument with himself, turns and paces, revealing an earpiece for his cell phone. For better or worse, he is the poster child for both Polly Esther's target market and San Francisco gentrification, and it occurs to me that someday we won't be able to tell who's sane in the Tenderloin and who's not, because everyone will be shouting odd things into the air.

Upon entry, and up the neon blacklit swirly staircase, I freak out about the lighted dance floor — OK, I love *Saturday Night Fever*, and dammit, they got me — and my companion freaks out about the \$3.50 ATM charge: "This machine might as well have an automated voice that says, 'You're drunk, you're in the Tenderloin, and you have nowhere else to go. Pay up.'"

The whole club is darkened, with lights that spin like a carnival ride, but the televised-partygoer population is sparse so far. I don't see any cameras, either. A Zuni dancer dressed like a hippie version of *I Dream of Jeannie* (how accidentally period correct) twirls in the middle of the luminescent floor as the audience watches from the wings. A woman in a sequin tube top, dancing in front of the speaker off to the side, bounces in place, nonstop, in several epileptic-fit Egyptian poses, shaking like Gilda Radner parodying Patti Smith. In

a town where intelligent dance music is as prolific and varied as snowflakes, both Polly Esther's House Party USA's tunes and clientele (other than the aforementioned women) seem tamely foreign. "I feel like I'm not even in San Francisco," my companion says. "It's like we're in ... Germany or something."

A full five minutes after arrival, our dance-TV show hopes dashed to the bandstand floor, we finally begin to absorb the surroundings: a *Star Wars*

everybody goes to puke," my companion says, wrinkling her nose and turning tail.

Back in the main room, the twitchy lady is now twitching around a pole she holds with one hand — half stripper, half physical therapy patient. A dozen people dance unconvincingly; another couple dozen look on. What is so appealing about watching other people dance, and why are there television shows for it? Observing coordination screwups and wordless dork-outs in the

mating game? It's all about boobs and asses jiggling, isn't it? ... Something about watching flesh rotate in that spiraling motion is, admittedly, both comforting and hypnotic, bringing out the tribal instinct in us all.

Maybe that's why "high-energy dance music" is so relatively mindless — one needs to concentrate instead on getting laid. "Disco ... it never left. It just changed names," my companion says. "I'm way too cynical to like this music."

Friday night we head across the bridge to **Kicks II** in Oakland to watch a friend's band open a mismatched bill for **Black Rose**, a Thin Lizzy tribute band. At the sports bar-restaurant-live music venue, Queensryche, Tesla, the Scorpions, Great White, and other hair metal bands inhabit the jukebox; both startlingly and refreshingly, **Kicks II** is populated almost exclusively by metalheads and the men and women who love them. Heshers playing pool, heshers smoking, heshers teasing their hair, heshers gravitating toward musical equipment like moths to flame and talking shop.

Black Rose takes the stage — one must be a dedicated Hessian indeed to know more Thin Lizzy songs than "The Boys Are Back in Town" — and it's instantly apparent that the band probably has been performing as a unit since their voices changed. They play through unrecognizable Thin Lizzy song after unrecognizable Thin Lizzy song, the lead singer announcing in between numbers that though the audience probably wants only the hits, they "just aren't that kind of band."

During "Jailbreak" the two guitarists solo intricately and effortlessly, without even looking at each other, and all the guitarists around me gaze open-mouthed as the pair play one-tone melodies in strong and steady unison, as if they were wired to the same hair-metal marionette machine. "Yes, they're a cover band, but damn are they good," one usually indie music nerd emphatically declares. "I just can't stop looking at their hair," my companion says, wide-eyed and staring at the foursome's collective middle back-length mullet. The band ends in perfect arena-rock style, all guitar glissandos and prolonged drum rolls and cymbal crashes. "I never really liked Thin Lizzy before," indie nerd says. "Black Rose is my new favorite band."

Saturday the **German Fest 2000** at **Herbst Pavilion** makes good on the Deutscher harvest tradition of **Oktoberfest**, with traditional blue-and-white-checked biergarten tables, a dance floor, and a bandstand with an enormous painted mural of Deutschland scenery behind it. Flags from every German region hang from the vaulted, skylighted ceiling, and families dance as polka bands play. Past arts-and-crafts stands filled with steins and marzipan, we purchase our very first-ever plate of German food (even though we're both of partial German descent, we've somehow never eaten the food of our people) and decide that it's engineered specifically to taste good with beer. "Oh, the *Germanity!*" my companion says, laughing so hard at her own joke that she almost chokes on her bratwurst. "Slippery little weiner," she deadpans, collapsing into fits again.

After years of living in the San Francisco melting pot, it's a bit weird to be in a giant room filled almost exclusively with white people. A majority of the young ones, fresh from the outdoor **Guinness Oyster Fest** on the meadow next door, are already shitfaced and ogling each other, using this festival, much like any other event, as an excuse to put on beer goggles and shop for fresh meat. But the old folks — dressed to the nines in lederhosen and dirndls, smiling, dancing together, greeting each other warmly, and singing along — are so damn cute that their joy in common heritage overshadows and outshines the fratheads' loutishness. "German music is also specifically engineered to go with beer," my companion says, swaying daintily to the "Chicken Dance."

During the break between bands, a dance troupe called **Ensemble International** tears through some German folk numbers. One couple sashays away from the pack, the others go to the side of the stage, and another male trouper cuts in. A fight dance, much like the one in *National Lampoon's European Vacation*, ensues. They flex arm muscles, slap each other's heads, spank each other's butts, and then one straddles the other and hangs to the floor as the victor spansks his suspended ass. One crowd member, beer in hand, runs up and gives the upturned cheeks a smack, grinning and slinking back. "Oh, the Germanity," my companion says, cracking up again. High-energy dance music, business-in-the-front-party-in-the-back hairstyles, beer-friendly food and activities, adult spankings, and bad jokes: this is the legacy of my people.



bar, a school-bus lounge painted like a Mondrian. *Welcome Back Kotter* lockers, a *Twister* mural with oversize spinner and lighted "mat," a psychedelic and hallowed-out VW Bug, a wall of old magazines behind plastic covering, *Grease* and *Brady Bunch* and Farrah Fawcett and Village People murals, tie-dye murals, lava lamps, and a teen-idol bar with Estrada, Travolta, et cetera. (There, now you never have to go.) We take photos with the *Brady Bunch* and with us poking John Travolta in the eye and venture back into a Playboy-themed area where the stench cuts through the nightly cleaning. "Yep, this is the room where

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frequencies
by josh kun

Pomers must live

For Ben

Jews who enter the pornography industry have done so as individuals pursuing the American dream, not as representatives of their religious group.

Abraham H. Foxman
Anti-Defamation League

Luke Ford has been attending a new Orthodox synagogue. A few Saturdays ago, some of his new friends invited him over for a Sukkot dinner. "It was grand," Ford recently wrote. "But would these people who I yearn to fit in with still talk to me if they knew about LF.com?"

LF.com is LukeFord.com, the heavily hit porn culture Web site Ford runs that contains everything from porn-star bios and daily industry gossip to Ford's ranty, wanna-be-scholarly essays on porn racism, come shots, and porn feminism, along with excerpts from his book, *History of X: 100 Years of Sex in Film*. In porn circles, he's infamous as a loose-cannon chatterbox — the Matt Drudge of gang bangs, the Arianna Huffington of double penetration ("porn's biggest yenta," according to the *Village Voice*) — and is best known for two controversial postings: listing the real names of more than 300 porn stars and announcing the HIV status of a major porn figure.

Ford has written of that outing as "a mitzvah." From what I can tell by scrolling through more than 400 pages of text on his voluminous site, it's been the only time when Ford's split personality — the profiteering porn junkie who studies the Talmud, rests on Sabbath, keeps kosher, tacks "Live in truth, Don't lie, God sees all" to his mirror, and even gets shrunk by an Orthodox therapist — wasn't involved in a destructive psychological war of spiritual and moral contradiction. The story of the Web's most influential pornophile is nearly unbelievable: the son of an Australian Christian evangelist, Ford converted to Orthodox Judaism in 1993 — a "porn-again Jew" in Fordspeak — under the theological influence of right-wing Jewish talk-radio demagogue Dennis Prager (whose Web site Ford also runs).

As a result, Ford's site is not really a porn site at all. It's a daily chronicle of how devout Judaism and devout pornography play themselves out in one man's endless public arguments with himself. The basic premise: how can someone devote his professional life to an industry he believes is, in Ford's own words, "profoundly destructive and hence immoral ... another form of rebellion against God."

Ford is a religious Jew, not a cultural one, yet it is cultural Jews — "non-Jewish Jews," he calls them — with whom Ford's site is most invested, specifically all those non-Jewish Jews who get it on and buy and sell the getting-it-on in the porn industry. Like all of his polemics, Ford's essay on these Jews is a rambling collage of theories, interviews, and uncited historical references that never really coalesce into an identifiable argument. Ford is less of an opinion maker and more of an archivist-chronicler, his agenda always buried beneath layers of deferral and ambiguity.

In the piece, Ford turns the Jews-run-Hollywood riff into a Jews-run-porn riff, listing off the secret Hebraic roots of all the key players — Randy "Andy Abrams" West, Barbara "Stacy Mitnick" Dare. He also feeds the age-old anti-Semitic connection that Hitler turned into grounds for genocide in *Mein Kampf* — Jews as dirty, parasitic merchants of smut, disease, and moral pollution — by emphasizing the high number of Jewish porn publishers throughout smut's history.

On his list is Samuel Roth, the prison-friendly publisher of the '30s and one of the featured subjects of Jay Gertzman's new book, *Bookleggers and Smuthonids: The Trade in Erotica 1920-40*. Like Ford, Roth was a religious Jew, but after convincing himself that his fellow Jews in publishing were out to destroy him, he wrote the 1934 manual for Jewish self-hate, *Jews Must Live*. Here Roth masked his disgust for himself by lambasting — in a screed worthy of Henry Ford — a Jewish publishing cabal, whom he accused of infecting pure culture with prurience and depravity (anti-Semitic groups have kept the book in print). Ironically enough, two years before Roth went anti-Semite, he was put next to Hitler in a *Vanity Fair* article ("We Nominate for Oblivion") for being a pornographer.

Roth was torn apart by his faith in Judaism and Zionism (he often went by his Hebrew name Mishillim), his dream of being part of the literary avant-garde (he put out unauthorized excerpts of *Ulysses*), and his reality as a mail-order porn huckster. His contradictions and struggles weren't at all unlike those that now plague Ford ("I will never fit in anywhere ... until I change my moral character"), with the crucial difference that Roth's porn trade momentarily turned him into a self-hating Jew and Ford's Judaism has turned him into a self-hating porn. LukeFord.com is his *Pomers Must Live*, a confused filth-or-faith confession of his desire for the things he hates and his hate for the things he desires. Roth got one shot with *Jews Must Live*; Ford updates his site daily. ❖

Lost and gone

By Amanda Nowinski

I first saw hell at age five in North Beach, 1977, inside St. Peter and Paul's church. It was a color photograph of the fiery underworld, adhered to an easel, and I remember thinking that hell seemed pretty damn cool. But yesterday I found a photograph my father took the same year of the late beat poet Bob Kaufman, who is captured standing inside the now soon-to-be-shuttered Lost and Found Saloon on Grant Avenue. I wonder whether, if Kaufman were alive today, he would place Satan inside the church or outside on the speedily gentrifying sidewalks.

"I've been hanging out here since 1957," said bartender Peter De Luca as he straightened his bow tie on a recent Friday night inside the smoky, dimly lit bar. "This is really the end of an era."

The venue's leaseholder, Bill Colburn, declined comment, but according to his staff, notice of the bar's closure was sent out two weeks ago after the building's new owner bought out Colburn's lease. The bar, whose raucous live music spills onto Grant Avenue five nights a week, will close Saturday at 2 a.m.

The original venue opened in the early '50s as bohemian haunt Miss Smith's Tea Room and adjoining live music room, the Coffee Gallery, where early San Francisco behemoths like Carlos Santana, Jerry Garcia, and Janis Joplin played. The bar is one of those old-school North Beach haunts, filled with distinctly nonyuppie clientele and good-natured local boozing.

"This is extremely sad for all of North Beach," said Sherry, one of the club's bartenders, who has worked in the North Beach bar circuit since 1971. "I'm pissed."

A few regulars, such as Ralph Rodgers, a co-owner of the Mission Rock Bar in China Basin who has been a Lost and Found patron for the past 25 years, were unaware of the bar's sudden plans to close. "What's going on here?" Rodgers asked. "What's closing next? North Beach is going south."

Another regular, Bradley Beckstead, told me that he'd been going there for six years for the music and open mics at "one of the last live music venues in North Beach."

The Lost and Found has hosted live music since the early '50s. Jeff Cotton, a musician and booking agent for the venue, said, "It means another live venue going away, and no one gives a rat's ass about it but musicians and locals."

Alan Schnieder, who was setting up that night with his band Tea Leaf Green, was equally dismayed at the loss of another authentic joint. "This is one of our favorite places to play because it attracts a real crowd," he said. "I'm thinking about moving to Nashville."

Regulars believe that the bar will be turned into another high-end restau-

rant. The Grant and Green Blues Club has also been sold, and rumor has it that the once salty, vibrant hangout will be turned into a sports bar.

How soon will it be before St. Peter and Paul's turns into high-tech office space or a quaint, tourist-trap restaurant? Beckstead finished his pint and picked up his coat, saying, "I always thought that North Beach was the last enclave that would live."

Mission (not) impossible

The year 2000 might be looked back on as the year artists and activists spent more time in City Hall than the mayor did. Several weeks ago Dance Mission artistic director Krissy Keefer told the *Bay Guardian* that protesting brings serious results, and according to Tomas Lee, Sup. Tom Ammiano's legislative aide, proposed legislation to allocate \$1.5 million in emergency funds to arts nonprofits facing evictions would not have been drawn up had Keefer not made such a profound stink. "Krissy brought it to the supervisors' attention," Lee said. "This whole thing comes from the community itself."

The S.F. Board of Supervisors' Finance and Labor Committee will vote on the proposed legislation Oct. 25. If the committee approves the ordinance, the full board will vote on it Oct. 30.

"What's going on here? What's closing next? North Beach is going south."

Ralph Rodgers
Lost and Found regular

Lee encourages people to show up and present testimonies to the committee.

If the ordinance passes, Keefer, whose rent will increase from \$6,600 a month to \$12,000 in January if the building's owner, Village Properties, extends her lease, will receive enough money from the city to help pay her rent for one year. "This is not a long-term solution, but it will enable us to get to a place where we can survive and plan for the future," Keefer said.

Please show up and voice your support — or else our artists might be doing the Texas two-step all the way to Nashville, Tennessee. ♦

The final night of the Lost and Found Saloon is Sat/28. Greg's Eggs and Jeff Cotton perform, 9 p.m., 1353 Grant, S.F. \$10. (415) 392-9126.

The Board of Supervisors' Finance and Labor Committee meets Wed/25, 10 a.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 263, S.F. (415) 554-5184.

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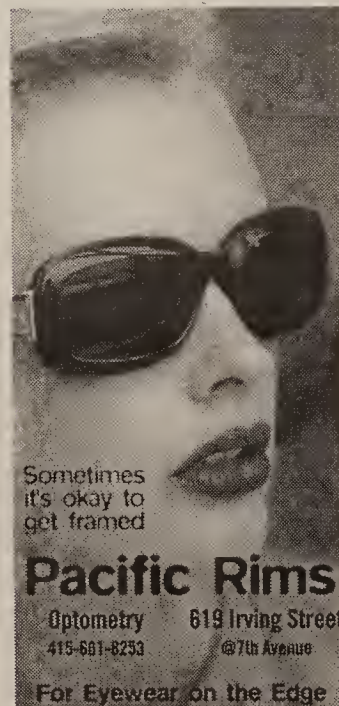
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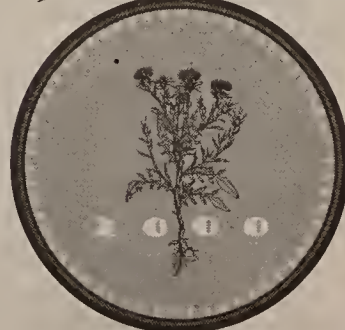
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Paradise lost?

Is *Blair Witch 2* visionary commentary — or a curse on director Joe Berlinger's previous documentary campaigns? By Annalee Newitz

It was a clever gimmick, getting award-winning documentary filmmaker Joe Berlinger (*Brother's Keeper*, *Paradise Lost*) to coauthor and direct *Book of Shadows: Blair Witch 2*, the sequel to a highly stylized fake documentary. Berlinger's films — particularly *Paradise Lost* and its sequel — are morality tales about small-town violence, spiritual trauma, and the fate of social outcasts. *Blair Witch 2*, flagrantly fictional, crammed with old school-style special effects, tells a story that disturbs precisely because it's so similar to Berlinger's earlier, nonfictional work.

Blair Witch 2 may be stylistically and thematically similar to *Paradise Lost*, but its underlying point seems to retract the fundamental message of Berlinger's other films. (Caution: in order to tell you why, I'll have to tell you about *Blair Witch 2*'s plot; read no further if you don't want to know.) *Paradise Lost* chronicles the way three outcast boys in West Memphis, Ark., were convicted — based on shaky evidence — of the ritualistic murder and mutilation of three local children. Videotaping the accused teens, their families, and the families of the victims during the trial, Berlinger and codirector Bruce Sinofsky managed to demonstrate the way prejudice had destroyed the lives of three nonconformist teenagers who were quite possibly innocent. And yet in *Blair Witch 2* similar sorts of nonconforming outcasts are not only blamed for a series of hideous murders but also depicted as actually committing them in a Christian right cliché of blood-drenched, drugged-out satanic orgies.

You have to wonder what the hell Berlinger was thinking.

Even the opening credits of *Blair Witch 2* mimic the opening of *Paradise Lost*: both films introduce their small-town settings with long, overhead shots of gorgeously creepy skeletal forests and rural homes. Both films also immediately undercut their bucolic imagery with a throbbing metal score, suggestive of righteous teenage rebellion and the violent, Gothic mysteries that are about to unfold.

Many of the characters in *Blair Witch 2* are Hollywood-ized versions of Damien Echols, the "star" of *Paradise Lost*. Damien is a pagan Goth kid whose lifestyle led the prosecution at his trial to accuse him and his two friends of committing murder for "satanic" purposes. *Blair Witch 2* features

three characters who are shadows of Damien: a psychic Goth named Kim; Erica, a sexy pagan (who spouts off several "witches are so persecuted" speeches that sound very much like what Damien says in *Paradise Lost*); and Jeffrey, the town's geek pariah who has been tortured in a mental institution for "being different."

Even Burkittsville comes off like a fantastical version of West Memphis. Packed with narrow-minded rural white people, Burkittsville is exactly the sort of town where one could imagine three outcasts being unfairly convicted of murder and sent to jail for life.

The premise of *Blair Witch 2* — described in the film's opening as a "dramatic recreation of real events" — is that Jeffrey, freshly released from the

psych ward, has become obsessed with the original *Blair Witch Project* movie. He's making a living by selling Blair Witch memorabilia on eBay and has started running a tour of Burkittsville's murder sites called Blair Witch Hunt. When he takes Kim, Erica, and two writers named Tristen and Stephen on the maiden voyage of his tour, the terror begins.

The tour group decides to camp at the site of serial killer Rustin Parr's house, where Parr supposedly was possessed by the Blair Witch in the 1930s and where he killed several Burkittsville children. Most of the characters teeter on the edge of believing in the Blair Witch and are half hoping to catch a glimpse of her.

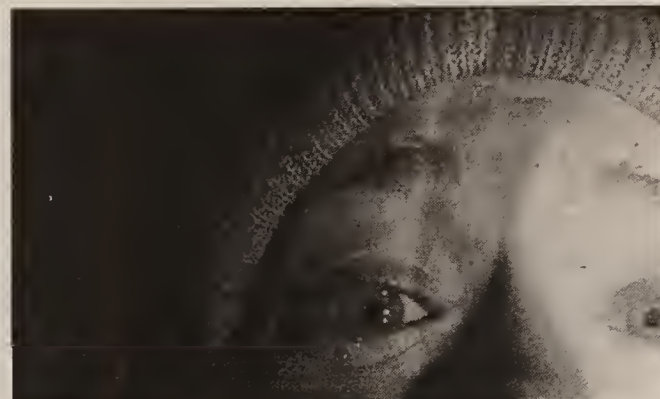
But Tristen and Stephen are documentarians (not unlike Berlinger and Sinofsky) collaborating on a nonfiction book about the history of crime and public hysteria in Burkittsville. Tristen and Stephen are trying to be impartial observers rather than thrill-seekers like Kim, Jeffrey, and Erica.

Troubles with impartial observation, and documentary filmmaking in particular, are the most horrific preoccupations of *Blair Witch 2*. Jeffrey is a multimedia maven who brings a vanload of video and sound equipment with him on the tour, supposedly to re-create the conditions under which the documentary team from *Blair Witch Project* got lost and died. But rather than seeing the action through this equipment — as we do in the first *Blair Witch*, and in *Paradise Lost* — we watch the characters filming one another. The documentary equipment itself becomes part of the action.

After a hedonistic night of pot smoking, drunken conversation, and weird dream sequences, the tour group awakens to find Jeffrey's equipment smashed, Tristen and Stephen's original notes and documentation shredded, and some other classic Blair Witch-style atrocity. The only evidence they have of what has happened is a set of videocassettes they find buried in the exact location where a team of investigators found reels of film from the first *Blair Witch* documentary crew. There are documentaries within documentaries within documentaries at this point in the film: a veritable orgy of meta-commentary.

When the film takes them to spend a weekend at Jeffrey's Civil War-era abandoned warehouse, it's an oddly satisfying we-haven't-seen-*Scream* plot development. As it turns out, the warehouse is part multimedia lab, part storage area for the *Blair Witch Project* T-shirts, amulets, stick figures, and other assorted merchandise Jeffrey is selling online. And it's the perfect setting for a postmodern haunting. Interestingly, the *Blair Witch* Web site (www.blairwitch.com), so crucial to the marketing of the first film, now boasts a *Blair Witch 2* store (www.whatshotnow.com/whnjs/blair-witch2/index.jsp). Is Berlinger commenting on the marketing of his own

Continued on page 71



Spoof 2: The sequel features new witch hunters, a steady camera, and, well, a bigger budget.

Which Witch is which?

The road to faux reality is paved with sequels.
By Cheryl Eddy

Just when the woods started looking friendly again, *Book of Shadows: Blair Witch 2* has to come rattling around, reminding us that a horror film that bleeds money is going to breed a sequel sooner than Heather Donahue can appear in more than one Hollywood movie. No "project" this time around, *BW2* has enough money behind it to pay for slick cinematography and Marilyn Manson songs on the soundtrack. It starts off with a less-than-serious nod to the first film, assuring us that what we're about to see is a "fictionalized reenactment" of events that happened last summer, after *The Blair Witch Project* was released. In quick blips we get folks like Kurt Loder, Roger Ebert, and Jay Leno discussing the first film. "Burkittsville residents" complain that their peaceful burg has become a tourist trap for movie fans. So far, so real. But as a cranky resident hollers, "There is no goddamn Blair Witch!" we're quickly alerted that fictitious cinema's coming our way as the credits — look, screenwriters! — roll.

Rumors of a sequel to *The Blair Witch Project* started as soon as the film's opening weekend raked in gobs of cash at the box office. Bits of information about the follow-up surfaced: that the film was to be directed by acclaimed documentarian Joe Berlinger, not the original film's Eduardo Sanchez and Daniel Myrick; the cast would once again be unknowns; it would be a clear work of fiction, abandoning the faux-doc style and shaky handheld camera that made *Blair Witch* so distinctive. A successful sequel would have to incorporate the mythology of the first film, introduce

an entirely new set of characters, present the story as a narrative that somehow blended with the first film's claims of being a "true story," and be entertaining enough to transcend its role as a cash-in on one of the most profitable films of all time.

Just as *Scream* assumes its viewers' familiarity with slasher films, *BW2* assumes its viewers have seen, and liked, its predecessor. A group of twentysomethings who saw and liked *Blair Witch* tramp into the Maryland woods to get a little closer to the "legend." They're all unremarkable people with one or two special traits to set them apart from the rest (for example, the Goth girl who's also psychic). The crew is led by Jeffrey, a local who conducts the "Blair Witch Hunt" as part of his latest scheme to make money off his hometown's sudden fame. Though they've taken to the forest to look for witchy goings-on, with a dozen cameras and recording devices set up for this purpose, the group doesn't waste any time getting shit-faced and stupid. No spooky noises in the dark for this rowdy crowd — conflict arises when the campers wake the next morning with their equipment completely trashed. What's more, none of them can remember what the hell happened for a good chunk of the night. Not to give too much away, but did I mention the credit sequence features superquick cuts of people being tied up and hacked to bits?

Rather quickly, *BW2* fully amputates itself from the first film by taking the characters out of the woods and putting them in Jeff's house, which happens to be a giant, scary, haunted-looking warehouse (conveniently

Continued on page 71



Smells like: Teen spirit, Gothic mystery, and heavy metal music are some of the common threads of Joe Berlinger's *Blair Witch 2* and *Paradise Lost*.



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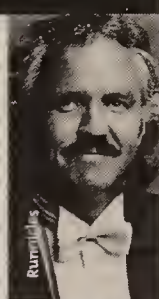
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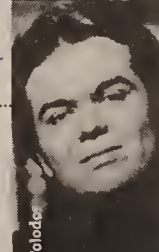
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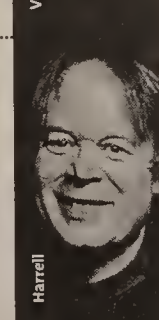
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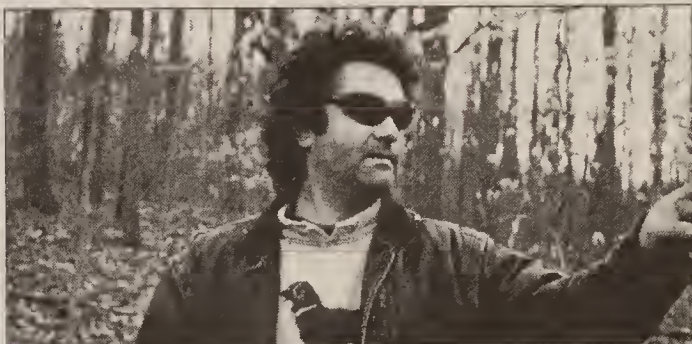
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Haunted: Renowned documentary director Joe Berlinger revisits, and perhaps reworks, the message of his previous nonfiction films.

Paradise

From page 69

film, coyly tying it into the brutal slaughters his audience is about to witness?

Once ensconced in Jeffrey's warehouse, the tour group begins watching the videocassettes to see what happened while they were sleeping in the forest. Although at first the tapes show nothing at all, on closer scrutiny (and their being played backward and a whole lot of other hokum) the tapes reveal that they all engaged in a satanic ritual of sex and violence that they don't remember, destroying the video equipment and Tristen and Stephen's research in the process. Oh, and they also manage to murder and ritually mutilate a batch of other campers, too.

There's a potentially subversive strain in the film, as Berlinger interrogates the horror of how supposedly "factual" film can be used to convict people of crimes they don't believe they have committed. But the overwhelming and depressing message of the film ends up being that, in fact, our main characters have been treated like social untouchables for good reason. They are insane serial killers who deserve to be locked up.

Herein lies the truly weird thing about Berlinger having cowritten and directed this film. He's already made two documentaries about how a Goth

pagan was possibly wrongly convicted of a crime. So why make a powerful, albeit fictional, statement that retreats from his earlier films' message in a mass-market forum where it will reach a broader audience?

One could say this is just Berlinger's wink at us, a sly twist in which he takes the politically incorrect path. But one could also say he's gone mainstream in the worst possible way, creating an *Exorcist*-like film in which right-wing Christian ideology turns out to be the truth: sex, drugs, and nonconformist lifestyles all unambiguously lead to evil.

There is another way to look at *Blair Witch 2*, however. As the movie ends, we see fake television broadcasts of the characters being arrested for their "Blair Witch copycat murders," and a reporter makes the sort of observation that conservative pundits are so fond of: "Once again violent art has inspired real-life violence."

And yet, if we consider that the source of this movie is Berlinger, whose other work is focused on real-life violence and horror, we may reverse the premise. *Blair Witch 2*, a piece of violent art, was inspired by real-life violence. And perhaps that's really the point. ❖

'Book of Shadows: Blair Witch 2' opens Fri/27 at Bay Area theaters. See Movie Clock, page 137, for venues and show times.

Which witch

From page 69

stocked with the right kind of equipment to decipher the videotaped recording of their mysterious night of debauchery). Since the witch can't getcha when you're not in the forest, the scares have to come from the kind of effects the first film forced your imagination to provide; consequently, there's nothing in this *Book of Shadows* that duplicates the raw, grating terror of the original movie. Berlinger shares Myrick and Sanchez's delight in manipulating reality — but in *BW2*, it's the characters who're being fucked with, not gullible audience members. Jeffrey and his friends are cursed with video cameras that record events they don't remember, or that they believe transpired differently. "That's not how it happened!" one character yells after watching a video of a gruesome act that played completely differently

when it took place in the "real world."

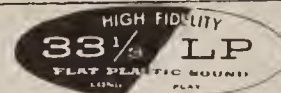
In the real world *beyond* the silver screen, the *Blair Witch* lightning can't strike twice. The best thing about the first film was that it was a small, uniquely made work that enjoyed success despite its nontraditional structure and homegrown production values. It also had an enigmatic quality that's impossible for its sequel to re-create. The *Blair Witch* coffin — already pretty well nailed shut thanks to an endless stream of parodies (*The Blair Warner Project*, *The Erotic Witch Project*) — may have been irreversibly sealed when *Scary Movie* featured an already-ripped-off-from-*Scream* character aping a key scene from *Blair Witch*. Once "the scariest movie of all time" becomes a spoof-within-a-spoof, a porno, and a Pauly Shore vehicle (*The Bogus Witch Project*), even a stylishly filmed, fairly entertaining sequel won't do much to save the franchise. ❖



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Irreverence

A Traveling Jewish Theatre takes on Moses with *God's Donkey*.

By Brad Rosenstein

Maybe it's the change of season, maybe it's the impending election, but whatever it is, biblical trials seem to be on everyone's mind this week. A Traveling Jewish Theatre goes back almost to the beginning with *God's Donkey: A Play on Moses*. This collaborative creation by performers Aaron Davidman and Eric Rhys Miller, musician Daniel Hoffman, and director Corey Fischer is a rethinking not just of Exodus but of the figure of Moses, one of the great enigmas of Jewish patriarchy.

How this Hebrew founding—Pharaoh's son—stammering shepherd leads his people to freedom remains one helluva story, but what makes it new here is a wonderfully playful approach that allows the discovery of the infant Moses to become a quasi-rap ("The daughter of the king's / Got a Hebrew thing") and that views liberation by God through the jaundiced eyes of kvetching slaves. Davidman and Rhys Miller are first-rate, endlessly inventive performers who never let their abundant humor devolve into mere shtick, and Hoffman's live music is a thrilling, vibrant partner.

One of the wisest moves ATJT's founders have made in recent years is to pull in a new generation of theater artists. In his first outing as a director, Fischer seems seriously juiced by his younger collaborators: a couple of rocks and a few pieces of cloth become a resonant world here, and the graceful writing works some inspired permutations on the life streams of water and blood that run through this tale. Like ATJT's best work, *God's Donkey* uses irreverence to find its way toward reverence; it's also a timely reminder that promised lands have always come with significant price tags attached.

'Corpus Christi'

Terrence McNally's *Corpus Christi* not only recounts biblical trials but also has provoked a few of its own, ranging from picketing to death threats. As with most such *causes celebre*, it's hard to see what all the fuss was about, and the scandals seem as unfair as the subsequent critical dismissal: the play simply and humbly offers up its version of the Gospels.

Here Joshua, the Jesus figure, starts out as a high school boy in 1950s Corpus Christi, Texas, a town far less tolerant than its name implies. Wandering in the desert, he comes to terms not just with his gay identity but with a vision of human love and compassion that makes him capable of wonderful things. He shares these discoveries, draws disciples to him, works miracles, but is ultimately betrayed and killed.

Transferring this time-honored story to the world in which he grew



Shaping up: In this rethinking of Exodus, Aaron Davidman (standing) and Eric Rhys Miller (lying) are inventive and humorous without resorting to mere shtick.

up is clearly a deeply personal act for McNally, and underneath all the play's wild humor and revealing anachronism (the wedding at Cana becomes a gay marriage, the disciples give up corner offices to join Joshua) is a sincere and brave attempt to claim spirituality for everyone. Director Ed Decker does some of his finest, freest work to date in staging McNally's easygoing morality play, and the large cast seems to be having a ball.

They're an uneven bunch, particularly Teli Cardaci's Joshua, who shines in the high school scenes but struggles with his later transcendent high notes. Michael Beck's Peter and Michael Billingsley's Thomas are standouts, particularly the latter's hilarious turns as a Texas coed and a leprous truck driver. The play has its hiccups, but overall this is an exhilarating theatrical act of faith, hope, and warning.

Still 'Waiting'

Finally, if there's anything like a scriptural 20th-century theater text, it must be Samuel Beckett's *Waiting for Godot*. Paired with *Krapp's Last Tape* in a brief Bay Area visit last week by the Gate Theatre of Dublin, this *Godot* was a fresh reminder of Beckett's genius. Forgetting the clunky "concept" productions that so often muddy Beckett's

crystalline waters, these superb presentations at Cal Performances simply did the plays as written, and revealed movingly and hilariously the playwright's mastery of theatrical minimalism and human essences.

Krapp does in eight pages what took Proust 2,000: it's a life summed up in the act of remembering. The great David Kelly, who originated the role in the play's 1959 Irish premiere, is — forgive the phrase — a definitive Krapp, and in the astoundingly able hands of Barry McGovern (Didi), Johnny Murphy (Gogo), Alan Stanford (Pozzo), and Stephen Brennan (Lucky), *Godot* seems as fresh as yesterday. Together the two plays made for a profound and funny theatrical reflection on the slow crucifixion of "that old misery," our lives, in which Beckett's supremely redemptive art itself makes the trip worthwhile. ♦

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Growing pains

The Tree of Life isn't strong enough.
By Rita Felciano

Michelle Stortz first planted *The Tree of Life* in 1997 at Dancers' Group. Now she has reworked it with a different and smaller cast, adding new songs while retaining some of Peter Whitehead's initial imaginative score; she's also infused her rather obscure material with a note of levity.

Tree is inspired by a diagram in the Jewish mystical tradition of the Kabbalah that associates certain qualities of being with

specific parts of the body. Looking a bit like an organizational chart or a graphic representation of a molecular arrangement, the diagram creates a hierarchy of different, interconnected paths toward achieving knowledge. Its primary interest for dancers is the way it stresses the kind of body-mind connections that are common to other mystical traditions, such as the seven centers of consciousness (chakras) of yoga practice. A crude version of these ideas also found its way into medieval Europe in terms of concepts about basic character types. These inspired Paul Hindemith and George Balanchine's *Four Temperaments*.

This esoteric knowledge may be fascinating, but if it isn't effectively embodied onstage, it's useless to a dance audience. *Tree* failed to convince — and blandness, not obscurity, was to blame. The piece started at the top of the diagram with Stortz as a generating "godhead" figure spreading out from a hip-twisting female ensemble. She recited a long line of "begats" as her coupling hands imagined family trees, starting in prehistory and ending in modern times.

The dancers, representing various spheres (sefirot) on the tree, apparently created much of their own spoken and movement material. *Tree* should have been an opportunity for them to dig into their own physical and mental resources. What emerged, unfortunately, was thin and naive. Above all, the ideas barely touched the powerful instincts contained within the Kabbalah's belief system. Stortz and the ensemble approached their weighty subject matter with a light touch. But instead of genuine wit,

satire, or irony, they offered barely amusing skits. This was Kabbalah Lite.

Take the Gevurah and Hesed (Judgment and Mercy) section. To convey power and strength, the dancers marched like army recruits and then begged, whimpered, and flailed in front of a judge. Rebecca Fink opened *Tree* with some blandly performed vocalizations and songs in different languages, probably intended to convey the universality of the Kabbalah's symbols. H.

Katie Eastburn has a flair for comedy, but her Tiferet (Heart, an integrated way of being) felt haphazard: she beat her chest, spewed some new-ageisms, and balanced precariously on what was probably meant to be the edge of an abyss.

Only once did the piece really become alive. Stortz, who was a kind of guiding spirit and integrating force for *Tree*, put on a baseball cap and became a "quantum mechanic" ("Reality is malleable," she announced) who called out the Puberty Brigade. The ensuing sextet looked like a high school production, but the dancing was full-out and animated, putting real kicks into the bumping line dances.

Other moments worked moderately well because they were simple. Stortz shadowed Steven Kessler's Malkhut (Everyday Reality) with a slow, explorative walk; he sensed her presence behind him without seeing her. At another point the ensemble assembled into a physical tree, with trembling limbs sticking out all over the place. It was a beautiful, funny image, but something less predictable should have developed from it. Stortz's monologue at the end — during which, like a mother, she cradled Malkhut, with the dancers swaying behind her — was precious and maudlin. Certain things are better danced than said.

Tree of Life presented one genuine talent. Lighting designer Clyde Sheets bathed the piece in colors: golden sunsets, cool blues, and speckled autumn afternoons. Never has the modest stage space of ODC Theater looked so good. ♦

'The Tree of Life.' Through Sat/28. Thurs.-Sat., 8 p.m. ODC Theater at Performance Gallery, 3153 17th St., S.F. \$15. (415) 863-9834.



Limber timber: *The Tree of Life* is inspired by a diagram in the Kabbalah.

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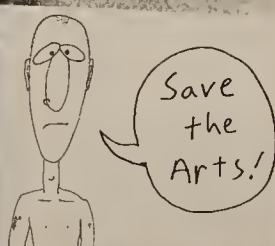
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Pianist Cecil Taylor reigns as one of the great innovators of American contemporary music. His performances are uniquely imaginative — visceral experiences for any listener fortunate enough to be in attendance. A master of the solo format, Taylor reveals creative powers that wed the physicality of the body with an unparalleled intellectual rigor. Taylor is a shaman, unleashing pianistic terror, torrential fury, and jagged deconstructed melodies. He is, in a word, irreplaceable.

Bay Guardian: Your piano technique has a certain physicality, like a martial art; it's highly refined and imbued with a sense of choreography. The crossover arms, the jabbing, then lightning-fast, precise runs. You once remarked, "I try to imitate on the piano the leaps in space a dancer makes." The jumps from the extreme low to the high registers of the piano evoke the gestural ideas of a dancer. Can you talk about the development of your methodology, the language in your solo piano work?

Cecil Taylor: To build a language is to find out what makes you feel good. And if you are interested in different art forms, if you work in these art forms long enough, they become involved in the molding, they begin to assist in this language. But I'm more interested in the building of bridges right now. The idea of space, duration, and time can be found to be more intriguing in the making of a bridge. What is a bridge? It's an analysis of the construction techniques. We are using time, structure, sight; the senses are all used. To look at a plan of a bridge is far more interesting to me than using a musical score. I do think the Golden Gate is a beautiful bridge and has certain elegance. What the engineer had in his mind, there must be an imaginative force that conceived of the length, the work that must be done in order to realize the project.

Today I'm working on a piece; I think of it as a parapattilla: there are four sections, and each section is quite different. Each uses different techniques in order to make it go; I spent a lot of time on each section. The last section goes really fast, then stops, and has this melody that is bewitching, haunting, catchy. I'm working on how to play it and make it really sing, how to work through it, and I work through it by playing through it lots of times over. And by playing it lots of times over — if I'm lucky — I make a mistake, and in doing so it leads me to places I never imagined.

BG: That's like an abandonment of personal volition, as in the making of certain forms of Japanese art. Do you mean the notion that the performer is a vessel through which the creative force is mediated?

CT: I work with those forces that create the music, yet I don't have much to do with it. The more you do it — trying to find the magic — you have much less ego, and you genuflect to the magic. And you work at it because that's your responsibility.

BG: To play your music, you never let anything stop you. When you worked as

a dishwasher, were you tempted to play music strictly as a commodity exchange? Were you ever a "musician for hire"? The trajectory of most musicians is that in order to survive, they work in other people's bands, play weddings. Your vision was clearly much grander.

CT: Well, it's not all that. Believe me. My first working experience was in a club in Harlem. Another club, on 145th Street, called Club Harlem had a bandstand that was at least 6 feet high. They had an upright piano, and you had to keep looking behind you to avoid falling off the stage, because the stool of that piano would move within inches from the edge of the stage. There were usually eight notes that didn't work. You began playing standards at 9 p.m.; you had 15 minutes

off every hour and you worked until 4 o'clock in the morning. You made \$8, and if I never hear "Stardust" again in my life it will be too soon.

BG: What is the basis, the logic of, on the one hand, the evolution of the music, and on the other, how the public and media perceive and shape what is happening? For example, with Ornette Coleman's arrival in New York in 1959 and the attention that received. Other innovators, including yourself, had been performing in this — for lack of a better term — free jazz for several years and being ignored by the press. Why was that?

CT: I know why. Part of it was my

own doing, because I never play ball with people who were "ersatz."

BG: Ersatz?

CT: People who are full of shit. Because I was told by people that they wanted to meet me, (names three music industry impresarios of the time) but I didn't want to meet them. But they found Ornette.

BG: There are stories about Trane's hair falling out because of hostility that sometimes occurred in response to his music. What mechanisms have you developed over the years to shield yourself from negative sentiment by the critics, the public, etc.?

CT: You have to have one or two friends. The belief in yourself is not ego-drenched — you begin to understand that belief

comes from under the ground, that it is in the air. If you make a commitment to it, it enfolds itself around you. Then all you have to do is achieve your solitude. Then the others can do whatever they want to, because, what are they doing?

BG: You worked in a duet with Elvin Jones this year at the Village Vanguard. Can you comment on Elvin's playing, his use of mallets and brushes through the entire set, the fact that you hadn't played together for 30 years?

CT: This has been a year of playing with drummers. Max [Roach], Elvin. I played with Andrew Cyrille, who is incredible. Elvin is just astounding.

BG: Improvisation has increasingly become more accepted in broader, mainstream music institutions. For example, two years ago a rule was passed that a music institution cannot become accredited unless it offers at least one course in improvisation. For a conservatory musician, some basic background in improvising is expected, and more frequently scores require some improvising. This seems to be especially true for the contemporary ensembles in Europe. What is the future of improvisation now that it has entered the mainstream?

CT: (Laughing) I fear for its longevity. One of things about the establishment is they like to enervate, weaken, dilute.

BG: Lincoln Center Jazz Foundation, Museum — rehashing the music and playing it exactly as it was improvised 30 years ago. They specifically said that Cecil Taylor would never be in their program.

CT: Wynton has received \$100 million. They are building a place for him to play his music to be performed in. It's important to be bemused rather than agitated; it's important to keep floating on your own energy, your own investigations, because that will all pass. (His music) is rather dull to say the most, and it is deceiving, and to my knowledge here is a man who has not invented anything at all. But it's not even about money. Let them have all the money, and see how far it takes them.

BG: In reading some of the new biographies on Monk, I'm surprised to read quotes from him expressing an intentional, self-conscious desire to be an innovator, separate from his colleagues. He expressed frustration that Ellington and Parker were getting all the attention, all the gigs. What is your view on personal, artistic voice?

CT: Without an Ella Fitzgerald, a Monk, a Fats Waller, there would have been no Cecil Taylor. It's a line; it comes from someplace. Nature infuses these great men and women, and it gets passed down. When I was five years old, my mother took me to hear Chick Webb at the Apollo; his new, unknown singer was Ella Fitzgerald. I've seen Teddy Wilson. I've seen the beauty of Min Tanaka, of Kabuki, of Marvin Gaye. I've seen the Indonesian, the Balinese companies. No one culture has all the answers, but each culture has its own magic. And you bow down to each culture, and you try to sit there and open yourself so you can see. And once you see, you're never the same. ♦

Cecil Taylor. Sat/28, 8 p.m., Herbst Theatre, 401 Van Ness, S.F. \$5-\$25. (415) 776-1999, www.sfbjazz.org.



Innovation, improvisation

Pianist Cecil Taylor talks about music, magic, and finding his own way.

By Miya Masaoka

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Absorbing it all

Saxophonist Greg Osby makes music in the modern world. *By Derk Richardson*

Playing jazz in the information age demands more of an artist than a flashy Web site. At least that's how Greg Osby sees it. The 40-year-old musician, who will perform solo and play duets with fellow saxophonist Joe Lovano in Grace Cathedral Oct. 29, in the San Francisco Jazz Festival's "Sacred Space" concert, does maintain a state-of-the-art home page. He thinks of gregosby.com as a crucial "informational hub and meeting place, where I can field some of the more interesting questions and project my ideology and concepts on a worldwide basis."

But for Osby, who cofounded the radical M-Base movement in the mid 1980s and spent six years as a protégé of drummer Jack DeJohnette, the Internet provides but one means of satiating his voracious appetite for new stimuli.

"One of the pitfalls that so-called creative artists wind up in is being redundant and feeding upon their own depleted pools of information or resources," Osby said in a recent phone interview from Philadelphia. "It becomes necessary to tread the uncharted. There's really no excuse not to. It's free, and you can access just about anything that tweaks your curiosity."

Born in St. Louis in 1960, Osby came up as

part of the jazz generation that includes vocalist Cassandra Wilson, reed player Gary Thomas, pianist Geri Allen, trumpeter Wallace Roney, saxophonist Branford Marsalis, trombonist Robin Eubanks, and drummers Terri Lyne Carrington and Marvin "Smitty" Smith. He established relationships with most of them either at Howard University in Washington, D.C., the Berklee College of Music in Boston, or in the M-Base movement in Brooklyn. But Osby's public profile has risen more gradually than those of his most auspicious peers. He ranks below what he calls the "top ten most-wanted" jazz acts, which he says includes such contemporaries as Joshua Redman, Wynton Marsalis, Roy Hargrove,

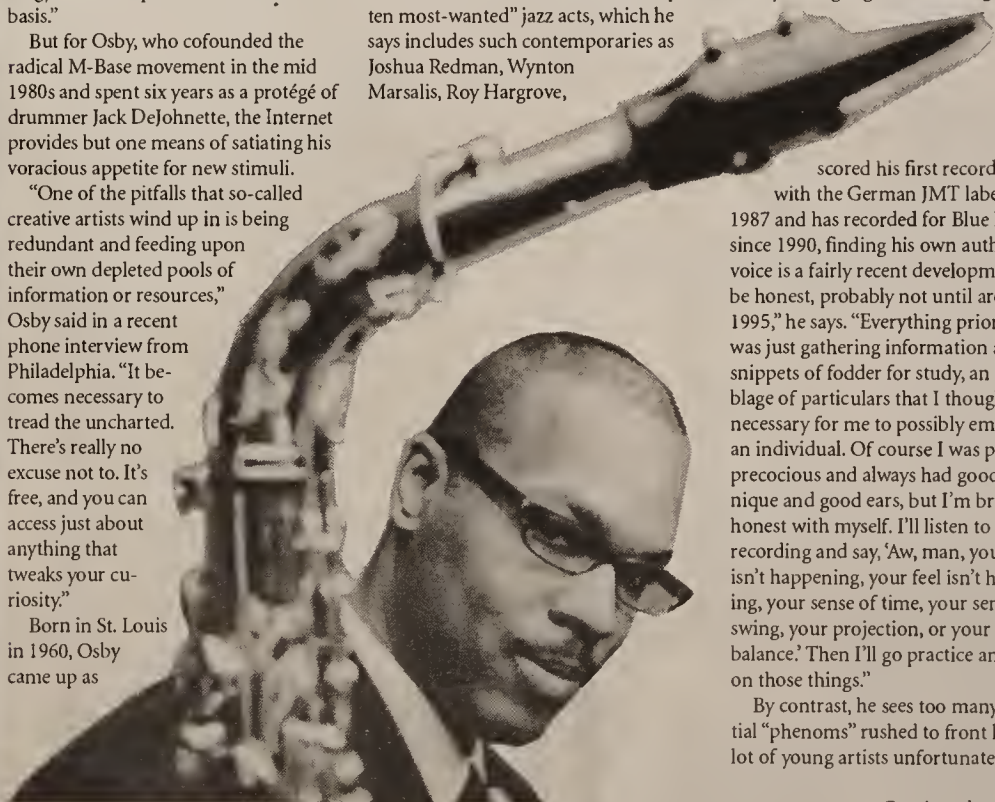
and Nicholas Payton.

"A lot of people won't book my band," Osby continues, "because they think they think it's going to be a bit too challenging, and they can't sell it. They might remember me in the M-Base collective, or doing hip-hop jazz experiments, or playing with Muhad Richard Abrams or David Murray, and since they didn't like that at all, how could they possibly like me now, 10 or 15 years later? Then you look at some 25-year-old, and he just got a record contract right out of college, and he's earning rings around you, getting all the work and playing all the major jazz festivals, and you have to barnstorm around Europe taking three planes and a bus and train to get to the gig that pays \$300."

But when Osby breaks it down he's less resentful of the disproportionate take hauled in by the "young lions" than you might gather. Although he

scored his first recording deal with the German JMT label in 1987 and has recorded for Blue Note since 1990, finding his own authentic voice is a fairly recent development. "To be honest, probably not until around 1995," he says. "Everything prior to that was just gathering information and snippets of fodder for study, an assemblage of particulars that I thought were necessary for me to possibly emerge as an individual. Of course I was probably precocious and always had good technique and good ears, but I'm brutally honest with myself. I'll listen to a recording and say, 'Aw, man, your tone isn't happening, your feel isn't happening, your sense of time, your sense of swing, your projection, or your sense of balance.' Then I'll go practice and work on those things."

By contrast, he sees too many potential "phenoms" rushed to front lines. "A lot of young artists unfortunately get



Continued on page 78

Fest best

Jazz Mandolin Project and Will Bernard Group Guitarist Will Bernard's latest jazz group represents the funky fusion side of the local scene on a program in which his James Brown-influenced grooves will strangely complement the jam band aesthetic of Vermont's popular Jazz Mandolin Project. *Thurs/26, 8 p.m., Bimbo's 365 Club, 1025 Columbus Avenue, S.F. \$20. (415) 474-0365.*

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Andrew Hill Sextet and Jason Moran Trio A rare protégé and mentor pairing of pianist-composers finds 25-year-old Texas-bred Moran exhibiting his authentic musical vision in the opening slot for 63-year-old idiosyncratic veteran Hill, with his new sextet. *Tues/31, 8 p.m., Yerba Buena Center for the Arts Theater, 701 Mission, S.F. \$22. (415) 978-2787.*

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Osby

From page 76

caught up in the gears and cogs of the industry, and they haven't defined who they are in the music," he asserts. "It's a steep hill you climb toward individuality, which I think is the primary factor in

jazz. But that's not important to an industry more interested in selling product than cultivating and nurturing artists. After a big media blitz and promotional campaign, this young artist, who they've pulled right out of high school or college before he had a chance to develop himself or work with

established elders, if he doesn't prove himself by making back the money they invested, tenfold, they drop him, and we have another disillusioned young artist whose development is aborted. He's worthless now. His practice regime is half-hearted because he feels, 'I had a great major label deal, and now I'm a

nobody.' It's a dangerous thing to prematurely thrust youngsters out into the limelight like that."

Osby doesn't propose mandating some sort of apprenticeship system, but he says you can't underestimate the return on time invested in research: "A lot of young musicians don't realize the

value of accessing information through the oral tradition or just sitting up and seeing and hearing someone play. With the musicians that are still around, I'm not ashamed to call them up and ask them exactly what they were doing. I want them to lay out everything that went into the construction of that effort, in graphic detail. What were their objectives and do they think they were successful? I'm really one for the extraction of information anywhere I can get it, and you can't do it being shy."

Osby was no wallflower when it came to producing his most recent CD, *The Invisible Hand*. In addition to his longtime pals Terri Lyne Carrington, on drums, and Gary Thomas, on flutes and tenor sax, plus impeccable accompanist Scott Coley, on bass, Osby invited 63-year-old pianist Andrew Hill and 69-year-old guitarist Jim Hall to participate in the session.

"Since we don't have a 52nd Street where you can go from dub to club and jam and get embarrassed by Charlie Parker or get waxed by Don Byas and then go home and practice, we have to do it another way now," Osby says of his hunger to perform with mentors from an older generation. "Andrew is the epitome of the transitory musician; he's always evolving. And as quiet as it is kept, Jim is extremely progressive in his thinking and his musical output. He's extracted a lot of information from people who he previously influenced: Pat Metheny, John Scofield, Bill Frisell, John Abercrombie, and all those kind of cats. He's by no means a purist and definitely not a moldy fig. I hope this recording has ignited the possibility among people of my period that there's a lot that can be gained from bridging those so-called generation gaps, or the musical generation gap. When you feed upon that level of expertise and nobility, you can't fail, really, unless you absolutely suck. You have to be really bad to sound horrible in the company of people that are cornerstones of innovation and icons in this music."

In addition to originals by Osby, Hill, and Hall, *The Invisible Hand* includes renditions of "Indiana," Fats Waller's "Jitterbug Waltz," and Eden Ahbez's "Nature Boy." But Osby is hardly a fan of the current preoccupation with recording "the songs of your-favorite-standard-composer-or-jazz-giant-here." "I don't need to hear any more versions of 'Summertime' or 'Easy to Love,'" he says, "unless — OK, now here's the unless — unless the treatment is so personal and so radical that it sounds like an original composition. And that's exactly what I tried to do with the songs on *The Invisible Hand*. We made versions that are almost unrecognizable. They sound almost like Greg Osby tunes, and that's the point. That's the legacy and value system that the great artists left behind — for us to take all these resources and assemble them into something that reflects how you see things." ❖

Greg Osby solos and duets with Joe Lovano, Sun/29, 7:30 p.m., Grace Cathedral, 1100 California, S.F. \$20-\$32. (415) 749-6310.

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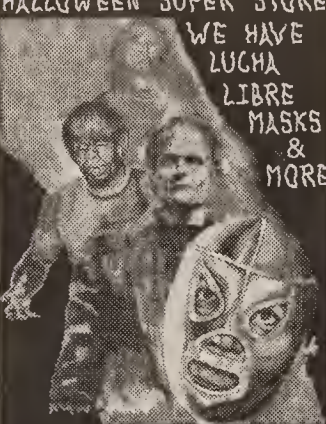
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a&e

nervous
breakthrough

by michelle goldberg

People's world

Is it just me, or do Americans seem like utter cretins? Watching the post-presidential debate wrap-ups, in which a group of Midwestern troglodytes are herded into a conference room to spout banalities about the candidates, has been enough to make me rethink my faith in democracy. Obviously there are lots of reasons to be disgusted with Al Gore, but one of them is not because he's too "aggressive," or because he "interrupts," as some rube complained in the *New York Times*. One hears voters speaking admiringly of George W. Bush because he appears more "likable," and one wants to scream that this isn't the goddamn *Dating Game*. The voters interviewed on TV really seem to like insipid agreement and empty gestures. Outright lies don't faze them, but "unpleasantness" does.

That apparent slack-jawed stupidity of the American public creates a problem for a critic with populist sympathies but a wicked snobby streak. Writing about pop music presumes an interest in the popular, but what's popular is often so wretched that one is sometimes tempted to disengage from the tastes of the hoi polloi altogether.

Being "elitist" is considered a cardinal sin among lefty cultural commentators, but what's the alternative? A life of porcine wallowing in the great tepid

swamp of mass culture, where Jay-Z, Jessica Simpson, the Farrelly Brothers, *Friends*, and *WWF SmackDown!* melt into a single gaseous blob of ambient hostility, lust, and acquisitiveness? Where politicians are judged like auditioning actors and actors are taken seriously when they spout off about politics? Where all utterances are addressed to what that wonderful old snob Dwight McDonald called the *ignoscenti*? After all, those who create the slop that clogs the airwaves and multiplexes claim they're simply feeding the public's cravings, and as long as the crowds suck it up, how can you argue with them without disparaging the people's desires?

Happily, McDonald himself suggests a way to reconcile progressive politics with disdain for mass culture nadirs. "For some reason, objections to the giving-to-the-public-what-it-wants line are often attacked as undemocratic and snobbish. Yet it is precisely because I do believe in the potentialities of ordinary people that I criticize Masscult," he wrote in the 1960 essay "Masscult and Midcult."

He's right, and Radiohead proves it. McDonald, who hated rock music and distrusted much of the avant-garde, wouldn't think so, but the entirely unanticipated success of Radiohead's stunningly experimental *Kid A* suggests that there are huge numbers of Americans with hungry ears and minds who are unsatisfied with the swill peddled

by condescending record execs. Think of it: a genre-defying record combining the jazz-stabbed post-rock freakouts of Death in Vegas with crepuscular, minimalist electronica and anguished, distorted vocals hit number one on the *Billboard* chart with no videos and next to no promotion. An anxious lullaby-didge about alienation, isolation, and vulnerability in the face of bulldozing technological change sold 207,000 copies its first week. Surely this means there's hope for pop culture.

Of course, this isn't the first time something like this has happened. *Being John Malkovich* also suggested that there's a real audience for innovative popular art, as did the monster sales of Nirvana's *Nevermind*, overrated as that record may have been. Is it possible that Americans aren't as stupid as the culture industry thinks they are? Could it be that the bovine voters who the networks trot out to represent "ordinary" Americans aren't representative at all, but are instead just some arrogant producer's idea of ordinary?

OK, maybe not — this is, after all, the country that twice elected Ronald Reagan and that made Celine Dion one of the best-selling singers in history. It's probably still true, as Mencken said, that no one ever went broke underestimating the taste of the American public. Still, Radiohead proves that one also needn't go broke by refusing to pander to it. ❖

sound effects

by tony green

Music myths

They say that if somebody lives with you long enough, they start to look like you. Especially kids. So I'm not surprised when people think my 11-year-old nephew is my son, considering how much time he spends with me and my wife, his blood aunt.

Turns out that he is starting to think like me, too.

We were driving him home from a Little League football game, when Slimm Calhoun's current hit, "It's OK," came on the radio.

"I like that song," he said. "Turn it up." That made me feel good, because I like that song, too. Since I'm heartened by youthful displays of good taste (call me arrogant for assuming that good taste means agreeing with mine, but he's my nephew, a'ight?), I decided to dig a little deeper.

"What's your favorite song, Terance?"

"'Dock of the Bay.'"

I was, to say the least, stunned.

"Wait a second, that's not it," he said.

Phew.

"It's 'Sittin' on the Dock of the Bay' ... is that right?"

"Yeah..." I said, still recovering.

"Why do you like that song?"

"I dunno," he said. "I just do."

That was unusual. According to

what you read and see on television, kids are supposed to like the Backstreet Boys, Jay-Z, and Limp Bizkit. And Terance does. He chants the Baha Men's "Who Let the Dogs Out" after football practice and is thrilled that, by switching to the correct sound patch, he can make his version of Trick Daddy's "Shut Up" sound just like the record.

My first thought was that he liked "Dock of the Bay" because I'd once played it on a trip to the beach when he was four. Then I remembered that last month he told me to kick up the volume to Dobie Gray's "Drift Away" — and he said he liked that song "even when somebody else plays it, and it doesn't sound like it usually sounds."

Terance has yet to experience the cultural brainwashing that happens when a kid hits his teens; a few years of that, and his taste will go out the window. Still, being able to like music for no good dammit reason demonstrates a rare independence (his appreciation of boomer-era soul doesn't speak to some innately superior sense of aesthetics; I'm just as heartened that he likes Outkast). This world demands justification for something as subtle and personal as liking a song, a style of music, a particular person.

But when you think about it, is Terance's independent streak really that rare? Nothing blunted my love

for music as a teenager and young adult, and I don't consider myself an exceptional person. Neither is the 45-year-old white computer tech I know who likes Snoop Dogg, or the elderly Filipino shopper I ran into who likes reggae. Maybe, I reasoned, the programming doesn't have the effect that it is supposed to have, that people are more open-minded than we — I — give them credit for. Maybe we're all our own agent provocateur in what we consider "culture," nodding our heads at Garth Brooks while secretly digging Ernest Tubbs; listening to EL&P on our 'phones while telling our friends that it's EW&F; dancing to Roni Size and listening to Mariah Carey in the car on the way home.

Eventually the truth will out. Which means that, 20 years from now, demographic experts will have a few things to rethink when they're faced with hordes of people whose musical memories aren't what the data says they are supposed to be.

I smiled and looked in the rearview mirror at Terance. "What's your other favorite song?" I asked.

"'Aladdin.'"

I made a face, a few choice disses poised on my tongue. Then I backed up and decided to try a more constructive approach.

"OK, Terance, lemme tell you all about Peabo Bryson ..." ❖



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a&e grooves



Ladytron
Commodore Rock
(Emperor Norton)

Baxendale
You Will Have Your Revenge
(Le Grand Magistry)

With the international pop under-
ground sounding more than ever like
a global gathering at Andy Warhol's
Anonymous, it's nearly impossible to
recall a time when irony wasn't con-
sidered the best pop policy. And judg-
ing by the increasingly numerous mu-
sicians mass-reproducing the
silkscreened daydreams of Pizzicato
Five, it may be a while before we re-
member what sincere, heartfelt emo-
tions sound like.

Not that Ladytron are helping to
jog our memory. With their techno-
color debut EP, these four ladies and
gents from Liverpool clearly prefer
wearing smarts (not hearts) on their
sleeves. Which doesn't seem quite so
hip once we realize the in-joke's on
us. Full of feigned indifference,
vapid video drones, and self-con-
scious disaffection — "You don't
have to spend, you just have to pre-
tend" ("Paco") is undoubtedly the
band's stance on emotional invest-
ment — Ladytron come off as little
more than nu-wave know-it-alls:
too cool and too cold for everything
and everyone. Listeners included.

It's that much more of a relief,

then, to know the Brits in Baxendale
refuse to let kitschy-kool nob
noodling and electropop gadgetry
turn their U.S. debut into (he)artless
pop art. Where Ladytron's Kraftwerk
quirks sound paranoid and calculat-
edly standoffish, Baxendale's New
Order disorder is unabashedly sincere.
The 16 dance-floor dramas and
teenage traumas on *You Will Have
Your Revenge* are as intoxicatingly
fun — every track could be a Euro-
trash smash — as they are affecting.
Rarely does dance pop make regret
and nostalgia sound so damn
thrilling. Recalling the Pet Shop Boys
and Bis, these coeds know that too
often when the music stops, so does
the reverie: "We'll last forever if we
keep on dancing!"

So let's just hope, for the sake of the
Warhol-weary, that Baxendale get
more than their 15 musical minutes
of fame. (Jimmy Draper)

P.J. Harvey
Stories from the City,
Stories from the Sea (Island)

"I can't believe life's so complex, when
I just want to sit here and watch you
undress," Polly Jean Harvey sings on
her new (fifth) album. Harvey has al-
ways had a knack for expressing fe-
male sensuality in unconventional
and nonexploitative ways, summon-
ing up all the passion her voice can
muster. She puts that skill to good use
here, and the result is a collection that
is warmer and more familiar than her
last record, the difficult and man-
nered *Is This Desire?*

First impressions — or rather, the
quasi-sludge stomp of "Big Exit" that
opens the album — can be deceiving.
But on *Stories*, Harvey successfully
channels all of her previous guises,
and what emerges is an artist more
complex than the characters she's cre-
ated, someone more ... autumnal?
"One day, I know / We'll find a place
called home / Just hold on to me,"
Harvey sings on "A Place Called

Home," a romantic, acoustically dri-
ven ballad. It's a far cry from her early
image (one that still lingers, despite
her recent efforts). On "This Mess
We're In," she shoos away Radiohead
singer Thom Yorke's lustful yearn-
ings, calmly telling him, "We won't
meet again." "We Float," which ends
the album, finds her telling her lover,
after a lifetime of mistakes and heart-
breaks, "We'll take life as it goes."

Harvey's maturation into a wise,
reflective singer-songwriter may
have been inevitable, given her age
and considerable talents. But that
doesn't make it any less beautiful.
(Mosi Reeves)

Abbey Lincoln
Over the Years (Verve)

Abbey Lincoln marks her 70th year
by releasing a hushed, introspective
album, a collection on which her
burnished alto glows gorgeously at
center stage. That's how it should be,
for though the singer-songwriter's
vocals may seem a little raspy with
each record, they're still imbued
with a tender, guileless wisdom.

Over the Years is her eighth
recording on Verve since she joined
the label in 1989, a union that's
produced some of her best work,
including 1991's stunning *You Gotta
Pay the Band*, a recording that was
saxophonist Stan Getz's next-to-last
before his death. Here, tenor player
Joe Lovano contributes some solid
work, and the youthful trio of
pianist Brandon McCune, bassist
John Ormond, and drummer Jaz
Sawyer add deft support. One of the
best jazz vocalists of her generation
— of any generation, for that
matter — Lincoln maintains an
integrity and an engagement with
her material that's evident from the
moment she begins "When the
Lights Go on Again," a popular hit
from the World War II era. The
sentimental lyrics ("When we have
our victory / And we've added to
our history") swell with metaphoric
meaning, becoming emphatically
humanistic, a wistful prediction of
sorts.

This widening of scope occurs
often — in the simple, down-home
guitar-plucking of "Blackberry
Blossoms" and the carefully
rendered sadness of "A Heart Is Not
a Toy." Nowhere are her gifts more
apparent than on the a cappella
"Tender As a Rose." A devastating,
poignant number that Lincoln
often closes her shows with (it also
appears on her 1957 release, *That's
Him!*), the song tells the story of a
naive young woman destroyed by
love. Lincoln's phrasing and tone
are uniquely her own, and as always
she brings an uncommon richness
and depth to her work on this fine
collection. *Abbey Lincoln performs
with Jimmy Scott and Hank
Crawford, Wed/25, 8 p.m., Masonic
Auditorium, 1111 California (at
Taylor), S.F. \$20-\$50. (415) 788-
7353. (Sylvia W. Chan)*

**The Fabulous
Thunderbirds**

T-Bird Rhythm (Benchmark)

With the exception of Johnny Winter,
white Texans seem to play their blues
with a kind of laconic ease. ZZ Top, Sir
Doug, Stevie Ray — even as they kick
their boogie into high gear, there's a
kind of relaxed sense about them. The
Fabulous Thunderbirds were the most
understated of them all. No flashy
solos or frantic pace found here —
they amble from track to track like a
drunkard weaving down Sixth Street
on a hot Austin night. Fronted (until
1990) by the amiable, drawling gui-
tarist Jimmie Vaughan and Kim Wil-
son, playing Little Walter-esque harp,
the T-Birds were one of the most pop-
ular bar bands of the '70s and '80s.

This reissue is the best of their
original CBS recordings. Produced by
Nick Lowe, *T-Bird Rhythm* is very

much a tranquil take on Rock-
pile, Lowe's band of that time.
The choruses grab and hold, the
rhythmic and musical hooks are
pushed to the fore, and there's a
tidiness one doesn't associate
with the blues. Included here are
the T-Birds' minor radio hit,
"How Do You Spell Love?" (an-
swer: "M.O.N.E.Y."), a lowdown
rumble called "You're Humbug-
gin' Me," and a version of Bo
Diddley's "Diddy Wah Diddy," on
which the tune's natural stomp
sounds more like a late-night trip to
the fridge rather than the elephantine
pounding or frenzied fury of garage
bands.

It would've been great to hear the
material live in a roadhouse or bar, but
it's too late for that. Still, this is good
stuff, a memento from an era when
working bands actually went out and
worked. (Johnny Angel)

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GUARDIAN
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Beatlemania

Four fab new books paint different pictures
of the boys from Liverpool (p.5)

PLUS

Stories, stories, stories: Reviews of collections
by John McNally (p.10), Thomas Glave (p.13), and Bernard Cooper (p.14)

A CLEAN WELL-LIGHTED PLACE FOR BOOKS

Calendar of Events - November



Peter Booth Wiley

Wednesday, November 1 at 7:30 pm

Journalist and historian Peter Booth Wiley brings us the *National Trust Guide to San Francisco: America's Guide for Architecture and History Travelers*. This well-illustrated guide explores the city's idiosyncratic neighborhoods and will enrich the experience of both visitor and native alike.



Mona Simpson

Thursday, November 2 at 7:30 pm

Beginning with her first novel, *Anywhere But Here*, Mona Simpson has brought to life memorable characters searching to find themselves away from home. Her new novella, *Off Keck Road*, follows the memorable Bea Maxwell for half a century as she discovers the costs and rewards of *staying* in one place.



Anna Deavere Smith

Friday, November 3 at 7:30 pm

Award-winning San Francisco actor and playwright Anna Deavere Smith has long believed that how we speak is just as important in communicating as what we say, and she stepped inside the Beltway to prove it. Her new book, *Talk To Me: Listening Between the Lines*, unpacks the lexicon of power and politics in America just in time for the election.



Jane Hamilton

Saturday, November 4 at 7:30 pm

Jane Hamilton, beloved author of *A Map of the World* and *The Book of Ruth*, returns to ACWLP to read from her fourth novel, *Disobedience*. With gentle humor and compassion, Hamilton takes us to the heart of a complicated family through seventeen-year-old Henry Shaw, who accidentally discovers that his mother is having an affair.



Wendell Berry

Wednesday, November 8 at 7:30 pm

Kentucky poet, novelist and essayist Wendell Berry has written more than thirty books, but his new novel, *Jayber Crow*, may very well be his finest. In beautiful, insightful prose, *Jayber Crow* celebrates love, community, redemption and faith. Join us for this rare Bay Area appearance of an ACWLP favorite.



Ruthanne Lum McCunn

Thursday, November 9 at 7:30 pm

In *The Moon Pearl*, three girls in nineteenth-century China reject tradition and refuse to marry, instead choosing to forge a courageous sisterhood. The author of *One Thousand Pieces of Gold*, San Francisco writer Ruthanne Lum McCunn once again distinguishes herself as a meticulous historian and gifted storyteller.



Frances Mayes

Friday, November 10 at 7:30 pm

La vita e bella in Tuscany! San Francisco writer Frances Mayes, author of the best-selling *Under the Tuscan Sun*, brings the beauty of the Italian countryside home with her new coffee table book, *In Tuscany*. Join us for a slide show that will tempt you to fly right off to Italia.



Karen Finley

Monday, November 13 at 7:30 pm

Performance artist Karen Finley made a name for herself breaking the rules, and true to form, her new book defies genre boundaries. With short stories, essays, op-eds, and photographs, *A Different Kind of Intimacy: The Collected Writings of Karen Finley* is part memoir, part cultural commentary.



William Berger

Tuesday, November 14 at 7:30 pm

Opera lovers delight! Everything you always wanted to know about Verdi but were afraid to ask is now at your fingertips in *Verdi with a Vengeance: An Energetic Guide to the Life and Complete Works of the King of Opera*. William Berger, formerly on staff at San Francisco Opera and author of *Wagner Without Fear*, delivers another bravura performance with this original, astute guide for novice and expert alike. San Francisco Opera will raffle off three pairs of tickets to their upcoming Verdi performances at the event.



Alice Adams Tribute

Wednesday, November 15 at 7:30 pm

Join us for a very special evening to celebrate the life and work of the late Alice Adams, the beloved San Francisco writer who passed away last year. Three of her close friends—Millicent Dillon, Judy Rascoe and David Thomson—will read from her eleventh and final novel, which is a brilliant coda to a brilliant career. Beginning where the acclaimed *A Southern Exposure* ended, *After the War* continues the story of the Baird family in Pinehill, North Carolina in 1944.



Cara Black

Thursday, November 16 at 7:30 pm

In the second mystery by San Francisco writer Cara Black, the noir-esque *Murder in Belleville*, Detective Aimee Leduc returns to investigate a car bombing in a working class Paris neighborhood, and finds herself in jeopardy as her search takes her deep into the North African underground. "Blurring the edge between mystery and thriller, Black's second makes April in Paris more spine-tingling but more beautiful than ever." —*Kirkus Review*



Louise Bernikow

Tuesday, November 21 at 7:30 pm

Calling all canine aficionados! *Bark If You Love Me: A Woman-Meets-Dog Story* is the memoir of Louise Bernikow, a single woman in Manhattan, and the abandoned boxer, Libro, who won over her non-dog-loving heart in a big, slobbery way. Imagine Lassie wandering into "Sex in the City." *Bark If You Love Me* is the story of how an odd couple can become the best of friends. (No pooches please.)



Thursday, November 23-Thanksgiving Day
ACWLP will be closed for the holiday.



Eve Ensler

Monday, November 27 at 7:30 pm

Join us for a special evening as award-winning playwright, poet, activist and screenwriter Eve Ensler reads from her hit play, *The Vagina Monologues*. Based on interviews with women, *The Vagina Monologues* explores the humor, power, pain, wisdom, outrage, mystery and excitement hidden in vaginas.



Barry Lopez

Tuesday, November 28 at 7:30 pm

Barry Lopez, author of the National Book Award-winning *Arctic Dreams*, returns to ACWLP to read from his masterful new collection, *Light Action in the Caribbean*. These emotionally turbulent stories take us into worlds riddled as much by hope and desire, as they are by imperfect love and unsettling darkness.



Alev Lytle Croutier

Wednesday, November 29 at 7:30 pm

San Francisco writer Alev Lytle Croutier, author of the nonfiction bestseller, *Harem: The World Behind the Veil*, revisits the mysteries of nineteenth-century harem life in her debut novel. Inspired by the true love story of her great-great-grandparents, *The Palace of Tears* is a lyrical and forbidden romance that takes us from Paris to Istanbul as a successful vintner becomes obsessed with tracking down a woman with haunting eyes—one blue, one yellow.



Caleb Carr

Thursday, November 30 at 7:30 pm

The best-selling author of *The Alienist*, Caleb Carr reaffirms his talent in *Killing Time*, a thriller set in 2023. Five years after the assassination of President Emily Forrester, expert criminologist Dr. Gideon Wolfe finds himself on a quest to discover the truth in an age when all information can be manipulated. Breathtakingly suspenseful, *Killing Time* forges a new genre—future history—combining the best elements of mystery and thriller with unique historical insight.

ANNIVERSARY SALE!

20% Off All Books,
Cards, and Gifts in Stock
Saturday, November 18
Sunday, November 19



Roy Parvin

Monday, November 20 at 7:30 pm

Northern California writer Roy Parvin returns to ACWLP with *In the Snow Forest*. These three breathtaking new novellas, set in the West, are peopled by characters trying to lose themselves, but instead find something they never expected. Parvin, who wrote *The Loneliest Road in America*, renders the natural world with the same grit he awards his characters.

Join our reading group!

Saturday Morning Book Group
10am - 11:30am

Please join us for coffee, cookies and conversation.
You're welcome to drop in on any meeting.

November 4 with Carrie
Montana 1948 by Larry Watson.

November 18 — No reading group due to our Anniversary Sale.

DO IT YOURSELF

BY JENNIFER JOSEPH

Publishing is hell. I mean, the published works are great (more wonderful literature in the world, cultural enlightenment, true entertainment value, etc.), but the actual business (dealing with printers, distribution, promotion, trying to break even, etc.) is horrendous. Small indie press publishers are awash in unsolicited manuscripts and requests for submission guidelines; commercial publishers are taking fewer risks on new authors and rarely look at unagented manuscripts. So what's an enthusiastic writer to do? Either send out manuscripts to agents and publishers and wait anywhere from two weeks to six months to forever to hear back from them or look into publishing the work yourself. Sooooo ... here are a few interesting books by energetic authors who have taken the initiative to get their work out there. Taking different approaches, they've all achieved a certain level of success with their endeavors (hey, their books are getting reviewed, aren't they?). I would encourage all motivated writers with a little extra time and money who value seeing their work in print to give self-publishing a try. You never know where it might lead.

The Last Lonely Saturday, by Jordan Crane. Talk about production values! Oh my stars, it doesn't get any better than this! In this self-published pocket-size masterpiece, Crane has produced a two-color wordless graphic novella. It's a love story about a sad man who misses his dearly departed beloved, told two panels at a time. Crane's drawing style is minimal yet charming and very emotive. His ability to communicate a story through drawings alone is enchanting. Thoughtfully designed, printed in gorgeous tones of goldenrod and rust, and perfect-bound with a textured, uncoated cover, this book exudes a rare elegance and style. It proves that self-publishing standards and values can exceed those of trade paperbacks produced by commercial publishers. It even has a bar code and an ISBN. It's a stunning work. 64 pages. \$8. Published by Red Ink, 53 Josephine Ave., First floor, Somerville, MA 02144.

The Misfit Clique, by Juliette Torrez, illustrated by David Lasky. This is the fourth book in a series of self-published illustrated poetry collections produced by Torrez. The format is similar to that of a mini-zine (small size, stapled), yet the production values are much higher than you'd expect to see (top quality paper, end sheets). *Clique's* short poems contain observations on a wide range of topics, from the screwy pronouncements of a dubious fortune-teller in "One Oracle's

Predictions" to the observations in "Watching," in which the narrator views the action on Geary Street in the Tenderloin. Each book's poems are matched with drawings by an up-and-coming underground comix artist. Here the drawings are by David Lasky; comix artists who have illustrated Torrez's other books include Scott Mills, Ivan Brunetti, and Steve Weissman. Combining poetry with underground comix is very original, unexpectedly delightful, and something that no commercial publisher would ever have come up with in a million years. Another triumph of self-publishing! 20 pages. \$4. Published by Kappa, 3128 16th St., Suite 213, San Francisco, CA 94103.

Squalor and Splendor: Expat Tales of East and West, by Paul Luchessi. A better title for this collection of a dozen short stories might have been *Squalor, Squalor, and More Squalor*. These tales of an American traveler take place in seven countries around the globe, from virtually untouristed islands like Papua New Guinea to familiar cities like London. The narrators range in age from early 20s to mid 50s yet almost all share the same focus: their dick. In every story, no matter the locale, the central characters seem to focus on the local prostitutes. Author William Vollman has made a name for himself writing about the same topic, but frankly I'm not a big fan of his writing. Luchessi is not without talent as a writer: the strong narratives are laced with a considered balance of dialogue and description, and the stories are extremely readable. Yet, after finishing the book, I'm left with the thought that no matter the setting, the story seems to be generally the same. One never gets a sense of where the "splendor" from the title comes in. Luchessi published this book via an online company called iUniverse.com, which (for a fee of a few hundred dollars) provides writers with a fairly well designed finished trade paperback, including bar code and ISBN. The books are printed using the new instant-printing (a.k.a. print-on-demand) book-manufacturing technique that allows books to be printed one at a time according to demand. The high quality of the inside text printing is equivalent to that achieved through traditional printing methods, but the thin cover stock and uneven binding, while adequate, are not quite as nice as what you'd get using the conventional process. Still, it is a reasonably inexpensive alternative to paying for a full print run of hundreds of books. 157 pages. \$10.95. Published by Writer's Showcase, iUniverse.com, 620 N. 48th St., Suite 201, Lincoln, NE 68504-3467. ♦

Jennifer Joseph is the editor and publisher of *Manic D Press* books.

lit.

Right now the Beatles are more popular than Jesus Christ.
John Lennon

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NATIONAL BESTSELLER

From the author of
An Unquiet Mind

"Exquisitely elegiac.

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"This powerful book will change people's lives."
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A New York Times Notable Book

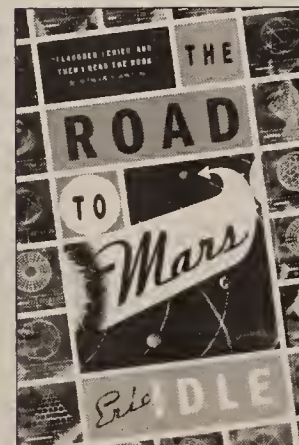
Night
Falls
Fast

understanding suicide

"I laughed, I cried, and then I read the book."
—Steve Martin

From the comic genius of Monty Python's Flying Circus

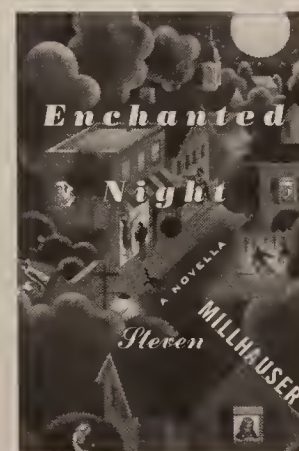
"Filled with intelligent observations about comedy and comedians, and enough one-liners to keep a funnyman in gigs past Pluto."
—The New York Times Book Review



Pulitzer Prize-winning author of
Martin Dressler

"Moonlit, entrancing... [Millhauser is] master of a prose that doesn't merely aspire to the condition of music but actually achieves it."
—The Washington Post Book World

"Writing in tableaux as concise as magic spells... Millhauser is at his poetic best."
—Los Angeles Times

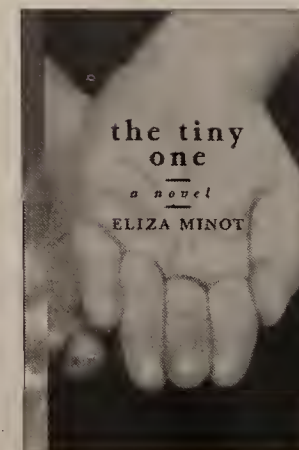


"A remarkable work of recollection and imagination."
—The Boston Globe

"[Minot] has a wild, unstrung, lyrical gift."
—The New York Times Book Review

"Told with quiet power and deep feeling."
—Elle

A New York Times Notable Book



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The Booksmith

November Author Events



ART SPIEGELMAN & FRANCOISE MOULY

Thursday, November 2, 1 pm

For the past 15 years, **Art Spiegelman** has championed comic art. In 1986, his comic art narrative, *Maus*, won the Pulitzer Prize. Now, Spiegelman joins forces with his wife, **Francoise Mouly**, art editor of the *New Yorker* and founder of the avant-garde graphics magazine, *RAW*, to bring comics to a new generation of young readers with *Little Lit: Folklore and Fairytale Funnies*.



DAVID CLAY LARGE — Thursday, November 2, 7 pm

In the political history of the 20th century, no city has played a more prominent — though often disastrous — role than Berlin. At the same time, the city has also been the dynamic center of much artistic and intellectual innovation. **David Clay Large's** new book, *Berlin*, may well stand as the definitive history of the great German metropolis in the modern era.



DAN SIMMONS — Friday, November 3, 7 pm

Darwin's Blade is the brooding new novel from the genre-hopping, Hugo Award-winning author **Dan Simmons**, whose earlier works include the critically acclaimed *Hyperion*, *Endymion* and *The Crook Factory*. Filled with gripping plot-twists, *Darwin's Blade* ensnares a singular hero in an international conspiracy of intimidation and murder.



BEI DAO — Tuesday, November 7, 7 pm

In exile since the Tiananmen Square massacre of 1989, **Bei Dao** has been the poetic conscience of the Chinese dissident movements. *Unlock* presents new work from this internationally acclaimed poet whose poems are complex, full of startling and sometimes surreal imagery, sudden transitions, and oblique political references.

JEANETTE WINTERSON — Friday, November 10, 7 pm



Jeanette Winterson burst upon the literary world with *Oranges Are Not the Only Fruit*. Then followed such acclaimed works as *The Passion*, *Sexing the Cherry* and *Written on the Body*. Now, with *The Powerbook*, her seventh novel, Winterson enters the world of computers, and transforms the signal development of our time into a wholly human medium.

This event is part of our **Booksmith on Page** series. See below for details.

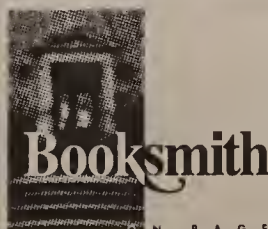


ROBERT JORDAN — Saturday, November 11, 7 pm



Robert Jordan's *The Wheel of Time* has already taken its place among the great works of fantasy fiction. Now comes *Winter's Heart*, the ninth installment in this multi-volume epic series. Once again, a world is revealed that is so strikingly real, so rich in detail, complexity and emotion, that it seems to rise from memory rather than the printed page.

This event is part of our **Booksmith on Page** series. See below for details.



Booksmith on Page events are held at the Park Branch Library, 1833 Page Street San Francisco (Two blocks from The Booksmith)



MADISON SMARTT BELL — Monday, November 13, 7 pm

From **Madison Smartt Bell**, the author of *All Soul's Rising* ("a triumph of both storytelling and historical analysis" - Robert Stone) comes *Master of the Crossroads*, a new novel that returns us to Haiti and to the life of the remarkable Toussaint Louverture. "A bravura feat of bringing coherence and novelistic focus to the intrinsically complex history of Haiti's national liberator," *Publisher's Weekly*.



BARRY PARIS — Tuesday, November 14, 7 pm

Louise Brooks is a 20th century icon. Remembered today for her astonishing beauty, independent spirit, trademark bob hairstyle and for her role as Lulu in the classic silent film, *Pandora's Box*, Brooks lived the kind of life of which legends are made. Acclaimed biographer **Barry Paris** will make a rare appearance to speak about the long-awaited republication of *Louise Brooks*.



ERIC BOGOSIAN — Wednesday, November 15, 7 pm

Obie Award winning playwright, actor and writer **Eric Bogosian** has been celebrated for his incisive, darkly funny indictments of American life in such theater and film works as *Talk Radio*, *Drinking in America* and *Sex, Drugs, Rock & Roll*. Now comes *Mall*, a furious, energetic novel filled with "read-till-your-eyes-bleed" moments and flashes of salvation.



RUTH BERNHARD & MARGARETTA K. MITCHELL

Thursday, November 16, 7 pm

Hailed by Ansel Adams as "the greatest photographer of the nude," **Ruth Bernhard** has lived nearly a century in a passionate exploration of art. *Ruth Bernhard - Between Art and Life* is the first biography of this charismatic photographer and teacher who kept a personal promise to infuse her art with life, and live her life through art. Bernhard will be joined by biographer & acclaimed photo historian **Margaretta K. Mitchell**.



DAVID BODANIS — Friday, November 17, 7 pm

Just about everyone has heard of Albert Einstein's 1905 formulation, $E = mc^2$. But what does it mean? And what is the story behind this famous equation? Oxford lecturer **David Bodanis**, author of the bestselling *The Secret House*, has written the "biography" of one of the greatest scientific discoveries in history, *E = mc^2: A Biography of the World's Most Famous Equation*.



BRUCE STERLING — Monday, November 20, 7 pm

Zeitgeist, by Hugo and Nebula Award winner author **Bruce Sterling**, celebrates and satirizes — in his uniquely wicked way — the state of global pop culture. In this new novel, character Lech "Leggy" Starlitz returns in a scary look at our possible future — or is it our actual present?



RICHIE UNTERBERGER — Thursday, November 30, 7 pm

Tim Buckley, The Fugs, The Bonzo Dog Band and The Beau Brummels are just some of the overlooked innovators and eccentric rock visionaries discussed in **Richie Unterberger's** new book, *Urban Spacemen and Wayfaring Strangers*. Rare video clips of some of these neglected artists of the 1960's will be screened at this special event.

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Four fab new books paint different pictures of the boys from Liverpool

THE BEATLES ANTHOLOGY. By the Beatles. Chronicle Books, 368 pages, \$60.

LENNON REMEMBERS: THE FULL ROLLING STONE INTERVIEWS FROM 1970. By Jann S. Wenner. Verso, 176 pages, \$20.

ALL WE ARE SAYING. By David Scheff. Griffin Trade Paperback, 192 pages, \$12.95.

IN MY LIFE: THE BRIAN EPSTEIN STORY. By Debbie Geller. St. Martin's Press, 208 pages, \$24.95.

BY NOAH MASS

It was 20 years ago this December that John Lennon, the "interesting" Beatle, got shot, and in commemoration a whole gaggle of new Beatles books is blackening the sky and squawking for our attention. If it seems a trifle odd that anyone still cares about the Beatles at this late date, chalk it up to an aging population of baby boomers who insist on canonizing the figures of their own youth, combined with the fact that, compared with the Fab Four, most of today's pop music is unambitious crap. Yes, it's true: the Beatles' music still holds up, and their recorded legacy still fascinates generations of listeners who weren't even born when they went their separate ways. Hell, one fan in Britain listened to their music so much that he actually broke into George Harrison's house last winter and tried to kill him — 30 years after the Beatles recorded their last album together! If that's not proof of relevancy, I don't know what is.

The book that's gotten the most media hype (including an embarrassing Beatles Day tie-in, in formerly hip San Francisco) is Chronicle Books' *The Beatles Anthology*. A belated companion to the 1997 video series of the same name, this huge tome is billed as being, wouldn't you know it, "by the Beatles." That is, *The Beatles Anthology* is composed almost exclusively of interviews with the three not-dead boys, coupled with exhumed remarks from Lennon.

I don't mean to sound unnecessarily harsh by harping on Lennon's demise, but the fact that his words here are more than 20 years old and spoken in a context unconnected with this publication is a big, big problem. The four editors who put the thing together (subject to the approval of the boys

and Yoko) are sensitive to this obstacle and try mightily to compile various statements that Lennon gave over the years into coherent "responses" to what the other three say, but they're plowing the sea. God knows what the man who called McCartney an "egomaniac" and Harrison "a bloody kid ... who followed us around" (neither remark is included in this book) would have thought of the project.

The interview bits that are here are occasionally amusing and even revelatory, but *Anthology's* overwhelming emphasis is on personal anecdote over music, and the Beatles are least interesting when giving their opinions on just about anything aside from their records. For instance, in his part of the four-way discussion of Beatles manager Brian Epstein's homosexuality, George Harrison gets off this winner: "It was in the days when everything was in the closet. And personally, I'm glad it was. I mean, that's all you need, to have a gay manager poncing around the band room while everyone's in their undies!"

More to the point, there's a disjointed quality to the whole thing, a desperate need for some objective party to tie the four *Rashomon*-like perspectives together. Without a firm, non-Beatles hand at the tiller, reading the book becomes quite a slog in places, as each Beatle takes his turn at remarking on the same damn thing, the way *he* saw it. But then, context is obviously out the window when the Beatles decide that they themselves should ever attempt to be objective interpreters of their own legacy.

On the other hand, *The Beatles Anthology* is certainly impressive looking, with, as you've no doubt heard, hundreds of never-before-seen photographs (including some

killer shots from their Hamburg days). It's also big and heavy and looks nice on a table, next to a coffee cup. However, there are at least three other Beatles-related wares being flogged this winter that, while physically smaller, are at least as important.

It's hard to imagine now, but there was a time when not too many books about the Beatles were on the market. In those blessedly innocent days, before John's death caused us all to be crushed by whole forests of cash-in memoirs and appreciations, there were only a few things about the band that stayed in print for more than a year (Hunter Davies's sycophantic *The Beatles*, which is still around, being the most likely suspect). Since all four former mop tops were still breathing throughout the '70s, most Beatles obsessives would get their info from interviews with the boys in magazines such as *Rolling Stone*. Almost all of us ignored the bits about their increasingly forgettable solo records, searching instead for their answers to the following two questions: "Why did you guys really break up?" and "Do you think you'll ever get back together?"

In that vein, Jann S. Wenner's *Lennon Remembers* is the full, unedited text of John Lennon's controversial 1970 interviews with *Rolling Stone* editor Wenner, which were extensively mined (with the rough edges sheared off) for *Anthology*. Lennon gave the interviews as a favor to Wenner, on the condition that he promise never to reprint it in book form once it had run in the magazine. The enterprising editor quickly reneged; this is at least the third time it has been republished. It's lucky for us that Wenner didn't keep his promise, however, since the interview remains one of

the most scabrous and fascinating give-and-take sessions ever recorded. Lennon was, by his own estimation, out of his head in the immediate post-Beatles breakup period, and his inventive slagging of McCartney, Harrison, and even producer George Martin is a sight to see. *Lennon Remembers* is a snapshot of an extremely nasty John Lennon that many people — himself included — hoped to forget.

After Lennon was killed in late 1980, and a reunion became an impossibility, Beatles "scholarship" naturally turned away from the group members as individuals — who really cared what they thought now? — and on to the recorded legacy itself. The 1988 publication of Mark Lewisohn's *Beatles Recording Sessions*, coupled with EMI/Capitol Records' decision to release only the U.K. versions of their records on CD (and to delete the inferior U.S. repackagings) helped to awaken interest in what they did and how they did it. Oh, you'd want to know what McCartney, Harrison, and Starr recalled about the songwriting and recording process and all; that was interesting. But who they screwed, the details of their legal and financial entanglements, who deserved most of the blame for their breakup — well, nobody really cared anymore.

That renewed emphasis on music over personality actually has its roots in David Scheff's *All We Are Saying*, the complete, unedited transcript of another John Lennon interview, this one his very last, from September 1980 (like the *Lennon Remembers* interview, it was heavily cannibalized for *Anthology*). It's Lennon's most amusing and clear-headed encounter with an interviewer, and his optimistic comments about his new record and plans for a tour are about as tragic

as tragic gets in light of how little time he had left to live when he made them.

Two-thirds of the way through the interview sessions, however, a feature on Lennon appeared in *Newsweek*, and *Playboy* interviewer Scheff thought he'd been scooped. As a result, Scheff switched tactics: instead of asking Lennon yet more questions about his relationship with Yoko and the possibility of a Beatles reunion, he decided to do something that no one had bothered to do up to that point. For the last few interview sessions he and Lennon went through the Beatles' songbook, song by song, while Lennon free-associated. The result was a startling insight into Lennon's conception of himself as a songwriter and his and McCartney's composing methods, and it created the template for most postassassination Beatles books (notably Ian MacDonald's brilliant 1994 offering, *Revolution in the Head*). The whole thing is in *All We Are Saying*, and, like *Lennon Remembers*, it makes more sense to read it in its pure form, rather than chopped up and expurgated as in *Anthology*.

Finally, Debbie Geller's *In My Life: The Brian Epstein Story* is a companion to Anthony Wall's documentary of the same name, which was recently screened at the 2000 San Francisco Jewish Film Festival. The book is an affectionate reminiscence on the Beatles' manager by those who knew him well, most of whom have never been interviewed on the subject before. Gerry Marsden (of British Invasion group Gerry and the Pacemakers), McCartney, Marianne Faithfull, and various business confidantes give insight into a troubled, closeted man without whom, as absolutely everyone agrees, the Beatles would never have gotten out of Liverpool. And, despite Harrison's reservations in *Anthology*, all of the principals who are quoted remark on how easily Epstein negotiated between the straight and gay worlds. *In My Life* is a fascinating study of what it was like to be famous and gay at a time when it was a crime punishable by jail time in Great Britain to engage in homosexual activity.

The great strength of *In My Life* is that it is not Epstein's story as told by Epstein but a portrait drawn of him by others looking in, in the hope that the combination of both perspectives will capture the essence of the man. When his words do appear, we at least have the pronouncements of his contemporaries to give them context. It's a technique that Jean Stein used so effectively in her 1982 biography of Edie Sedgwick, *Edie*, and one that would have made *Anthology* much more readable, if the Beatles had only allowed an editor to corral them. Maybe, someday, they will. ♦

Noah Mass is a freelance writer who lives in San Francisco.

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—Los Angeles Times

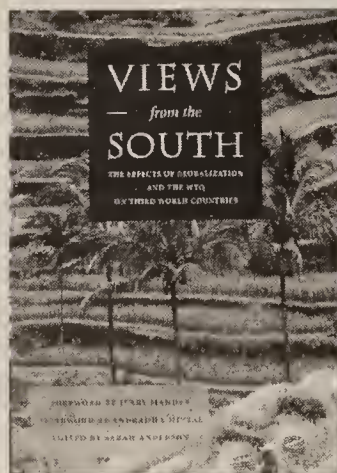
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SHORT CUTS



Jazz 101: A Complete Guide to Learning and Loving Jazz

By John F. Szwed. Hyperion, 336 pages, \$14.95.

In *Jazz 101* John Szwed, a Yale professor of African American studies and music, among other subjects, offers musical refreshment to both newcomers and longtime aficionados of jazz. While organized like a music appreciation course, this guide is much more than a textbook. Somewhat contentiously, it begins by arguing that jazz must be approached as a way of life, as well as a musical form. An overview of structure follows, including a lesson in rhythm remarkably skillful in its reliance on words alone; however, Szwed could have presented harmony — "the changes" — more effectively by introducing basic musical notation. Gray insert boxes highlight selected works relevant to the main text, providing optional listening assignments. One might pine for photographs, but that is partly thanks to the jazzy mood Szwed manages to create.

What distinguishes this engagingly talky volume from other fine jazz histories (included in an epic bibliography) is Szwed's talent for evoking the music's attractions through his own enthusiastic and eclectic appreciation. Admirably, he emphasizes the continuity of the jazz tradition, from Joplin piano rags and the Dixieland of Louis Armstrong to and beyond the post-bop intellectualizing of Eric Dolphy or Cecil Taylor's free jazz. Fusing technical and impressionistic description, Szwed vividly (one wants to say "audibly") captures Thelonious Monk's technique: "He coaxed blue notes ... out of the piano, and he approached the damper pedal uniquely, evaporating certain notes within the chord as it sounded, leaving only a wisp behind." At the same time, "Monk's chords seem blunt, dissected and strangely-voiced." Szwed then compliments such strangeness thus: "Better, he made both swing and bop sound strange, and in doing so rose to the highest standards of each." Through its seductive advocacy, *Jazz 101*

encourages readers to create (or re-create) their own standards and enlarge the audience for this infinitely diverse, creative, and enjoyable musical form.

Alexandra Yurkovsky

Views from the South: The Effects of Globalization and the WTO on Third World Countries

Edited by Sarah Anderson. Food First Books/International Forum on Globalization, 195 pages, \$12.95.

The day before the 1999 Seattle World Trade Organization ministerial collapsed, trade delegates from Third World countries stormed out of the negotiating rooms, complaining that the United States and its allies had hijacked the negotiating process and were cutting deals in secret.

"This should not be a time when big countries, strong countries, the world's wealthiest countries, are setting about a process designed to enrich themselves," Sonny Ramphal, chief negotiator for Caribbean countries, said in a press conference that day.

The revolt of developing countries in Seattle was a major embarrassment to the Clinton administration and trade officials from rich nations, who continue to defend the free trade agenda by saying that they are motivated by helping the poor.

Views from the South offers a very different perspective. Copublished by Food First Books and the International Forum on Globalization (my former employer), the book exposes how the corporate globalization agenda, pushed by institutions like the WTO, amounts to a new kind of colonialism for Third World countries (now commonly referred to in development circles as the "global south").

Global economics is a hot topic, and experts on all sides of the debate claim to speak for the oppressed in the Third World. Contributors to *Views from the South* include scholars and activists who actually work in the developing world, including Martin Khor of the Malaysia-based Third World Network, Walden Bello from Focus on the Global South in Thailand, Sara Larrain of the Chilean Ecological Action Network, and Orono Douglas of Environmental Rights Action in Nigeria.

In his essay "How the South Is Getting a Raw Deal," Khor reveals the WTO's "rule-based" system to be undemocratic, untransparent, and dominated by a handful of major industrial nations. For example, the U.S. was essentially able to handpick the current director general, despite opposition from developing countries.

Rather than break down trade barriers overall, Khor writes, the WTO's Uruguay Round, completed in 1994, resulted in "the northern countries obtaining liberal-

ization in areas where it would benefit them and protectionism in areas where it would not," such as technology and intellectual property rights.

But as Khor and other *Views from the South* contributors point out, developing countries will not be the only victims of the WTO and corporate-driven globalization.

"People everywhere will suffer as this trend further widens the gap between rich and poor and between weak and powerful; undermines environmental protection; channels control over biodiversity, food, and natural resources to a few transnational corporations; and erodes economic and social sovereignty," he writes.

Daniel Zoll

Change Me into Zeus's Daughter

By Barbara Robinette Moss. Scribner, 319 pages, \$24.

Following the memoir-writing steps of other "white trash" writers like Dorothy Allison, Barbara Robinette Moss's *Change Me into Zeus's Daughter* attempts to confront the white lower-class Southern reputation and put the author's past to rest. Moss's book stands out from the pack because of her use of vibrant imagery and nonlinear narration and her emphasis upon the simple details that are often more important in children's lives than greater overarching themes.

Based on an essay by Moss that won the gold medal for personal essay in the William Faulkner Creative Writing Contest, this is Moss's first book-length work. It is an autobiographical account of growing up in Alabama, one of nine children of an alcoholic and unstable father and a distant mother who never fulfilled her potential as an artist. Teased throughout her life because her face was deformed from malnutrition, Moss prayed for beauty, a prayer reflected in the book's title.

Change Me into Zeus's Daughter has scenes that sear themselves into your consciousness: the mystery of a sister sold at the maternity ward to make ends meet; eating pesticide-covered corn and beans; children rocking themselves to sleep and hiding under the bed to avoid beatings by their drunken father. It is a story of resilience and determination in a world of abuse, poverty, alcoholism, and neglect.

Moss offers the insight of an adult looking back, combined with the honesty and simplicity of a child. While she glosses over overwhelming topics such as malnutrition and abuse, she colors the story with strong descriptions of details that make up any child's life. We learn to understand her harsh world through games of hide-and-seek, family poetry recitals, the embarrassment of not

having ice-cream money at school, and RC Cola. On the outside, the lives of Moss and her siblings are full of children's pastimes and curiosities; but the world of abuse and neglect they live in shades their experiences with want and desperation.

The layered nonlinear narrative voice reminds the reader that the story is told as it is remembered and not as it was experienced. It creates a friendly, comfortable voice that draws us in. At some points, however, the device can seem strained.

Much like Allison, Moss has learned to use her writing as a means for survival and coming to terms with her past, "to heal old wounds and reclaim my family." From an early age, Moss is taught by her mother to use art as a vehicle for escape and survival. The children are taught to paint, to sing, and even to play the piano. They sneak into the public library to gloat over the art books. In fact, *Change Me into Zeus's Daughter* is the ultimate testament to prove that in the end, art can save your soul.

Justine Sharrock

By our colleagues

Longtime *Bay Guardian* contributor John Ross has a new book out. *The War Against Oblivion: Zapatista Chronicles 1994-2000* (Common Courage Press, 320 pages, \$18.95) is a harrowing close-up view of the Indian rebellion in Chiapas. Ross, who has written about Mexican politics and culture for decades, is based in Mexico City and has covered the conflict since it began with the Mayan rebels uprising in 1994. He had unparalleled access, and the book looks at Chiapas from many viewpoints, including everyone from Subcomandante Marcos to Mexico City's elite. Ross will discuss *The War Against Oblivion* Thursday, Nov. 2, 7:30 p.m. at Modern Times Bookstore, 888 Valencia, S.F. (415) 282-9246.

Brian Bouldrey's new novel, *Love, the Magician* (Harrington Park Press, 189 pages, \$19.95), follows Tristan Broder as he travels to the Arizona desert. He's there to visit the family of his lover, who died of AIDS five years before. He's also there to take in the mysterious, little-known Yaqui Indian Easter ceremony, with deer dancers, cross-dressing teenagers, and mock sexual assaults. But there are a lot of spirits in the desert, some of them not quite at rest, and Tristan must come to terms with quite a bit before the weekend is through. *Love, the Magician* moves along courtesy of pitch-perfect small scenes and moments of revelation. Bouldrey will read from *Love, the Magician* at an "Evening of Independent Voices," Monday, Nov. 13, 7 p.m. It's a fundraiser to revive the book festival. Tickets are \$25. Bouldrey will also read Thursday, Oct. 26, 7:30 p.m. at Modern Times Bookstore.

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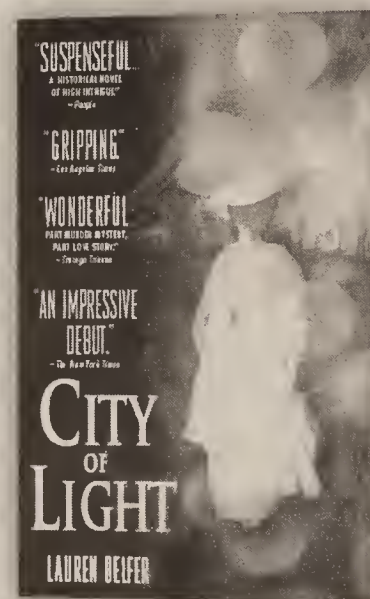
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REVIEWS

MEDIA, MONEY, AND

POWER

*The late communications
professor Herbert Schiller
explains how
the corporate elite
co-opt the media*

**LIVING IN THE NUMBER ONE
COUNTRY: REFLECTIONS FROM A
CRITIC OF THE AMERICAN EMPIRE.**
By Herbert I. Schiller. Seven
Stories Press, 224 pages,
\$25.

BY BRUCE MIRKEN

Herbert Schiller, the pioneering communications scholar who died earlier this year at the age of 80, had a deeply cynical view of what is sometimes dubbed the Information Age. Where some see the dawn of freedom and enlightenment illuminated by instant communication and access to ever-multiplying sources of knowledge, Schiller saw a grim picture of corporate domination. In his view, the corporate elite maintain their control over the economic and social order of a U.S.-dominated world by controlling the major media and using their media power to misinform, entertain, and distract the populace.

Schiller, who founded the Department of Communications at UC San Diego in 1970, left this slim volume — barely 200 pages, with a lot of white space — as his parting shot at this media-industrial complex. It reads like an extended essay: clear and straightforward, but not always thorough enough to convince readers who aren't already inclined toward his view of the world.

Schiller briefly walks readers through the career turns that led him into studying the use of communications media as a means of social control, along the way casually dropping into the narrative rarely mentioned bits of data, like the fact that since World War II the U.S. government has spent more than \$5 trillion on nuclear weapons. "We would be living in a different world," he notes dryly, "had those staggering expenditures been invested in a socially productive manner."

So how does it come to be that \$5 trillion of our money can be used to build planet-destroying weapons that no rational person would ever want to see used, in-

stead of for things like schools and health care? Why do people accede to policies that have for some time been making the rich richer while the majority loses ground?

The engine behind all of this, Schiller argues in classically Marxist terms, is "capital," working hand in glove with the U.S. government. He traces how the government has used its international clout to give U.S. media interests such an advantage that U.S. cultural products — films, TV shows, even CNN news broadcasts — now saturate the world. Simultaneously, regulation aimed at making for-profit media companies serve the public interest has fallen away, while ownership has concentrated in fewer and fewer hands.

In a media world dominated by corporate interests that depend on other corporate interests for their advertising revenue, Schiller argues, it is possible to have the effect of censorship while maintaining the appearance of freedom. "You don't need cultural police in a market system," he writes. "The market system acts as a 'KGB,' and it works very effectively."

Schiller persuasively argues that insufficient attention has been given to the effects of Americans' constant bombardment with commercial messages. "To assume that there is no effect on the people caught in the center of this commercial onslaught is to be willfully blind," he notes. "At the very least, it suggests distraction, confusion, absorption with consumption, fragmented attention, out-of-alignment social priorities" — not a bad description of America in 2000.

In Schiller's view,
the corporate elite
maintain their control
over the economic
and social order of a
U.S.-dominated world.

But at times Schiller's critique is overly simplistic. For example, he points with alarm to a study showing that U.S. media coverage of foreign news dropped notably from 1970 to 1995, but fails to consider a critical factor: 1995 was a time of relative peace, while in 1970 the United States had half a million troops fighting in Vietnam, with a couple hundred returning home in body bags each week. And at several points he fails to cite enough facts to convincingly back up plausible but controversial assertions, while glossing over (and seemingly failing to understand) the potential role of independent freelance writers and artists as unrestrained voices in the emerging multimedia world.

Still, this compact volume addresses important issues that are hardly ever raised in American mass media. If it encourages readers to explore other works on similar subjects by people like Schiller, Noam Chomsky, Robert McChesney, and others, it will do a world of good.

Bruce Mirken writes about politics and culture for a variety of publications.

WHO IS THE KING?

*What happens when
a van runs you over?
Stephen King tells you
in his affecting memoir*

**ON WRITING: A MEMOIR OF THE
CRAFT.** By Stephen King.
Scribner, 288 pages, \$25.

BY JEREMY RUSSELL

Just when you thought it was safe to say you understood Big Steve King, he's changed. As you may know from reading Stephen King novels, near-death experiences tend to have a life-altering effect on people. A vampire sucks out most of your blood or a flying Pepsi machine chases you down, and you really start to think. King's date with destiny came in the form of the automobile that ran him down a year ago in June, shattering a host of bones, collapsing one lung, and depositing him at death's door. *On Writing* is the result of that date, and it's surely the most ambitious book he's undertaken.

In the beginning, however, King says he's sorry — sorry that he didn't have more to say and that he didn't say it more economically, and sorry that he can't write a smoother memoir. Then, all at once, he's done apologizing and actually delves into his life.

These first hundred pages, the "C.V." section, are a delight. For devoted fans, "C.V." offers up one revelation after another, some of which even answer the question that Stephen King always insists there is no answer to: Where did you get your ideas? However, one is left with the sense that there is an even larger story just beneath the text. Even his most revealing tale, that of his drug addiction, is told in a kind of breezy, semiserious, 12-step tone that serves to occlude. It's clearly an ugly tale, but since when has King shrunk from anything ugly? Tennessee Williams once warned that if you reveal too much about yourself, people will have a sense of déjà vu when they engage with your art. Perhaps this thought is what King had lurking either consciously or unconsciously when he wrote his memoir.

The meat of the book, at least from the author's point of view, is the long section on writing, throughout which King juggles the roles of high school English teacher, creative-writing coach, and smug best-selling novelist. Unfortunately, it starts with a discourse on language that is artless and strained, much of which boils down to "go read Strunk and White." His best advice is to give up television:

(Continued on page 10)

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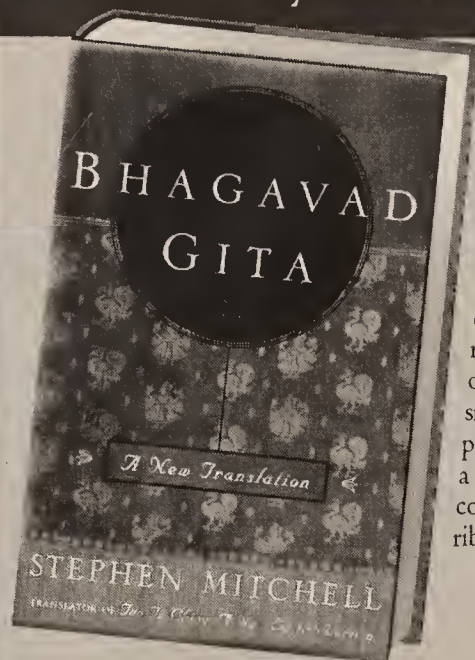
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REVIEWS

From page 8

"I'd like to suggest that turning off that endlessly quacking box is apt to improve the quality of your life as well as the quality of your writing." His worst advice to starting novelists is to avoid plotting novels. "Please remember, however, that there is a huge difference between story and plot," he writes. That's like saying there's a huge difference between Smirnoff and Absolut — some people will swear there's a difference and a few will even be able to tell the difference in a blind test, but add O.J. to either vodka and you've got a screwdriver. The fact that he himself writes without concentrating on plot may explain why so many of his books tend to wander like the little girl lost in the woods in *The Girl Who Loved Tom Gordon*.

The most compelling part of *On Writing* is the postscript: "On Living." This is the story of the sunny day and the van that changed everything, and it may just be the best thing that King has ever written.

King was at the very edge of death — maybe even just over the edge, considering his injuries — and he returned to report on it in his very own implacable, aching familiar voice. This section of *On Writing* is so good, so true, that it instantly shrinks Big Steve right down to human size. It tells you more about him and also teaches more about writing than the rest of the book put together. He writes about lying in a ragged shattered heap with crystalline clarity, shocking honesty, and superhuman powers of recall. It's like reading *The Perfect Storm* if Sebastian Junger had been on the *Andrea Gail* when it sank in the hurricane and then swam home. It's that intense — and that good.

Jeremy Russell is a Bay Area writer.

something going for it besides superior craft. For example, some collections expose an underrepresented voice, such as Junot Diaz's *Drown*, which artfully captures the experiences of young Dominican Americans, or Jhumpa Lahiri's *Interpreter of Maladies*, which beautifully describes the lives of East Indians living in America. Others — like Melissa Bank, in her popular collection, *The Girl's Guide to Hunting and Fishing* — connect individual stories with common characters; readers tend to be more responsive to this story cycle form, viewing it, perhaps, as "almost a novel." This popular resistance to the self-sufficient short story makes *Troublemakers*, John McNally's first collection and winner of the John Simmons award for short fiction, all the more exceptional.

Troublemakers consists of 11 incredibly rendered stories of boys and men who have been marginalized. While the stories overlap thematically and stylistically, each one stands on its own as a compressed, wholly satisfying work. These characters call out from the numbing monotony of blue-collar jobs, the desolate landscapes of depressed Midwestern towns, and the tortuous entanglement of destructive relationships, employing voices that are both unique and consistent. While the stories are connected by McNally's searing, darkly comic style of storytelling, each one develops a fresh set of characters and demonstrates a new dimension to the author's fierce prose and controlled craft. Yet taken as a whole, McNally's stories reveal a side of manhood that popular culture has missed. They grapple with the dilemmas of real men — sadistic boyhood friends, sexual urges, stale marriages, unwanted pregnancies, unemployment — but they do so in a way that cuts straight through the beer-guzzling, caveman stereotype and ends up with something far more complex and far more captivating.

In "The Vomitorium," for example, McNally exposes the grotesqueness of sexual violence, but he does so through the point of view of an adolescent male, whose best friend's cousin has beaten his girlfriend. The story deals with a sensitive issue, yet it avoids collapsing into a parable of right and wrong, victim and oppressor. Instead, we follow the perspective of a boy trying to make sense of the chaos, trying to be a man without being like the men he knows and even admires. In "The New Year," we watch as Gary flounders between his girlfriend, Linda, who has just announced, "joint in one hand, vodka tonic in the other," that she is pregnant, and his father, who, grief-stricken by his wife's abandonment, beholds a deer on the side of the road. In "The Politics of Correctness," one of McNally's "lighter" stories, Nick

struggles to reconcile his fledgling career in academia, in which his colleagues fret over patriarchal grammar books, with his personal life, which is plagued by a drug dealer in a Malibu who has staked out his lawn.

What is truly startling about these premises is not their absurdity, but the skillful way in which McNally renders their violence and chaos with tightly-controlled narration and dead-on realistic dialogue. And in the style of writers like Irvine Welsh and Denis Johnson, McNally juxtaposes the hideous with the hilarious. In "Torture," for instance, it's difficult not to laugh at the surreal image of a man stranded on his roof by a grudge-bearing wife and the strange indifference of his next-door neighbors, a family whose guiding philosophy is "fuck 'em." But as the story unfolds, this bizarre predicament becomes symbolic of the narrator's own inner rage and sadistic tendencies, a transition that not only surprises but implicates the reader. We are forced to question our own callousness or laughter at the violence depicted. We are forced to question our own complacency, as a culture, toward the interconnectedness of masculinity and alienation.

These are the sorts of questions McNally's stories raise while refusing to provide pat answers that fit on the back of a book jacket.

Kim Brooks is a Bay Area writer.

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THE XY FACTOR

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TROUBLEMAKERS. By John McNally. University of Iowa Press, 229 pages, \$15.95

BY KIM BROOKS

In the consumer-conscious world of publishing today, there is a widely held belief that good novels can stand on their own, whereas good short story collections need a hook. This rule of thumb helps explain why most of the short fiction that makes it to the shelf (even short fiction of high literary merit) has

NEVER FORGET

Three new books
keep the Holocaust
in our consciousness

DENYING HISTORY: WHO SAYS THE HOLOCAUST NEVER HAPPENED AND WHY DO THEY SAY IT?

By Michael Shermer and Alex Grobman.
University of California Press,
330 pages, \$27.50.

JEW BOY. By Alan Kaufman.
Fromm, 416 pages, \$27.

HITLER'S POPE: THE SECRET HISTORY OF PIUS XII.

By John Cornwell.
Viking, 430 pages, \$29.95.

BY DEBORAH PEIFER

As the generation that directly experienced the Second World War dies, the horror and brutality of that bloody conflict fade from living memory. We who came after have an obligation to remember what happened. Without "never forget,"

"never again" becomes an empty promise. Three new books focus on the Holocaust from very different perspectives, but each serves to keep the fact of the slaughter of six million Jews by the Nazis in our consciousness.

Authors Michael Shermer and Alex Grobman take on the Holocaust deniers, that growing band of pseudohistorians who can look at photos of gas chambers and crematoria and see nothing, in *Denying History*. That the fact of the Holocaust might someday be denied was a possibility taken seriously in the final days of the war. The authors explain that when Allied armies liberated the concentration camps, General Dwight Eisenhower brought journalists, photographers, officers, and local townspeople to serve as witnesses to the atrocities his troops had discovered. In Eisenhower's words, "I visited every nook and cranny of [Buchenwald] because I felt it my duty to be in a position from then on to testify at first hand about these things in case there ever grew up at home the belief or assumption that 'the stories of Nazi brutality were just propaganda.' ... I felt the evidence should be immediately placed before the American and British publics in a fashion that would leave no room for cynical doubt." Cynical doubt, alas, combined with rabid anti-Semitism, has created a veritable industry of Holocaust deniers who become bolder every year, as fewer and fewer living witnesses are able to confront them.

Shermer and Grobman's project is two-tiered. First, of course, they seek to expose the Holocaust deniers for what they are, neither scholars nor historians, and to lay out clearly and succinctly why the deniers are wrong. Second, by using Holocaust denial as a basis, they seek to answer the question, "How do we know *anything* happened in the past?" Using a convergence of evidence, eyewitness testimony, documents, photographs, and physical evidence of every kind, Shermer and Grobman make clear that history is the product of more than mere opinion, and that theories of the past must be subjected to intense scrutiny before they can be accepted as true. *Denying History* is a fascinating look at the way history works that at the same time provides a detailed and convincing answer to anyone who dares say that it never happened. Shermer and Grobman write in elegant, compelling, and jargon-free prose that is a pleasure to read.

Alan Kaufman's mother survived the Holocaust, and *Jew Boy* is his painful memoir of growing up with a mother driven to madness beyond by the terrors she experienced in occupied France during the war. This is no easy read, not the least because Kaufman's powerful writing is an open wound, agonizing, terrifying, filled with abuse and torture at the hands of a woman who should have been

incapable of such mistreatment. Because Mrs. Kaufman lived, she was responsible to the six million who did not, and her son was required to be the living embodiment of her victory over Hitler. No one, of course, could be that good, that important, that smart, that anything to equal what Mrs. Kaufman required of her son, and Kaufman's sense of failure is painfully palpable in his stories of his childhood. A failed quiz leads to a scene of family hysteria that could be funny were it not so obviously excruciating to all concerned. The teacher's requirement that Kaufman's parents sign the failed quiz as proof that he showed it to them creates panic in his immigrant mother, fearful that a signature will somehow attract the attention of the always-to-be-avoided authorities. Kaufman's pleas for one ordinary family experience, for a simple signature, are heartrending.

Kaufman was bad at sports in a school where athletics were worshiped, bad at math in an academic environment that placed the sciences above all other learning. He explains: "The world was divided into killers and victims. Nazis and Jews. Tough boys and sissies. I knew my place. I was the sissy son of a Holocaust survivor, a born victim. In my mind there was no difference between a victim and a survivor. Both suffered ultimate forms of human degradation. Only chance kept one alive; killed another." Don't think, though, that *Jew Boy* is a tale of unrelenting suffering. Watching Kaufman's slow and painful growth from victim to human is an extraordinary experience. His prose is spare and potent, his willingness to bare all a testament to his growth as an individual.

Kaufman's visit to Dachau is as moving a passage as I have ever read. Taking a stone he had picked up in San Francisco, he places it on the mass grave at the death camp, and takes a stone from the grave. "I like to think that in effecting this exchange perhaps I had given to the dead the gift of a bit of beautiful Mount Tamalpais on a crisp blue day, or a taste of Pacific sea air at the Cliff House, or the cool feel of sand between my toes at Baker Beach. But, of course, I hadn't." Kaufman has given his readers a gift, the gift of a life redeemed by dint of great effort and unbridled courage. Reading *Jew Boy* will change your life for the better.

When I was growing up Catholic, I had two warring images of what a pope should be. Pius XII was spare, ascetic, saintly, but in a prayer and suffering and abstinence kind of way. John XXIII was a man of great faith and greater joy, and his form of sanctity was filled with delight. When Rolf Hochhuth's play, *The Deputy*, asserted that the failure of Pius XII to speak out against the Nazis in effect made him com-

Continued on page 12

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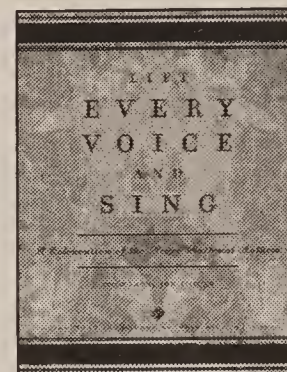
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REVIEWS

From page 11

plicit in the murder of the six million, it was easy for Catholics to dismiss the accusation. Historian John Cornwell sought access to the Vatican Archives to write the definitive apologia of Pius XII's papacy. What he found about the life and works of Eugenio Pacelli, Pius XII, however, left him in "a state I can only describe as moral shock. The material I had gathered, taking a more extensive view of Pacelli's life, amounted not to an exoneration but to a wider indictment."

Hitler's Pope: The Secret History of Pius XII, Cornwell's history of Pacelli's life before he became pope, is a tale of genuine spirituality tragically mixed with a lust for power and an absolute belief in his own righteousness. Was Pius XII guilty of the slaughter of six million Jews? No, not solely, but the anti-Semitism that comes through in his papers, both private and public, certainly helped to foster a belief on the part of German Catholics that Jews were less than human and undeserving of help in their time of agony.

Cornwell traces the history of the modern papacy and the primacy of Rome with more detail than might seem to be of interest to the non-Catholic reader, but the efforts of this small group of church leaders to make themselves more powerful is well worth reading by anyone interested in the ways in which power corrupts. Pacelli's willingness to go along with the Nazis as long as they left Catholics alone is a terrifying study in fatal shortsightedness.

Deborah Prejes writes about books for various Bay Area publications.

GETTING ALONG

Can a group of ultra-Orthodox Lubavitcher Jews find a way to fit into an Iowa community?

POSTVILLE: A CLASH OF CULTURES IN HEARTLAND AMERICA. By Stephen Bloom. Harcourt, 338 pages, \$25.

By SARAH COLEMAN

Stephen Bloom couldn't have asked for a better time to publish *Postville*, his thoughtful examination of an Iowa town where ultra-Orthodox Jews butt heads with the local population. With tensions rising in the Middle East and a Jewish

vice presidential candidate making the rounds, questions of religious tolerance are much in the public eye these days. Postville, Bloom points out, is "a kind of experiment in the limits of diversity and community ... perhaps a metaphor for America."

The idea of a group of ultra-Orthodox Jews in heartland Iowa is intriguing in itself. How did they get there? Why Iowa? "It sounded like a Jackie Mason joke, a crack about the unlucky thirteenth tribe of Jews," Bloom writes. In fact, economic opportunity drove this group of Lubavitcher Jews, with their fur hats and black coats, to relocate from Brooklyn's Crown Heights. An old meat-processing plant in Postville had gone belly-up, and where others saw rubble, Aaron Rubashkin saw gold. Moving there in the mid 1980s, the Rubashkins turned a dying town around by establishing the biggest glatt kosher slaughterhouse in the country, creating 350 jobs in the process.

It should have been the beginning of a beautiful relationship. In fact, the influx of Lubavitchers into Postville marks the start of a fierce turf war. The Lubavitchers stride through town with their heads down, embarrass town merchants by bargaining for fixed-price goods, and refuse to have anything to do with their non-Jewish neighbors. None of which goes down well in a community where, as one local priest says, "You pick your nose and people know which nostril."

By the time Bloom arrives on the scene, the situation has grown ugly. The town is about to vote on whether to annex the land where the slaughterhouse stands, which would raise its taxes and send a clear message to the Jews about who's in charge. Sholom Rubashkin, the slaughterhouse's director, isn't threatened: annex the land, he says, and he'll move elsewhere, thus taking away "the goose that gave them all their golden eggs."

If this sounds like a routine examination of small-town politics — albeit with a strange religious twist — be assured that it's more. *Postville* is compulsively readable for many reasons, including Bloom's vivid portraits of the personalities involved and his novel-like use of suspense about the town's fate.

Ultimately, though, what raises this culture-clash story above the ordinary is the author's own position. Bloom makes no secret of the fact that he was first drawn to Postville for personal reasons.

As a secular, city-bred Jew, he writes, he too felt like a fish out of water when he arrived to teach journalism in Iowa. This is a place where a local paper's Easter headline reads "HE HAS RISEN" (an event that, Bloom wryly remarks, "was neither breaking news nor could it be corroborated by two independent sources"). So when he first found out a Lubavitch community had set up shop just a few hours' drive away, Bloom admits to fantasizing that "the Postville Jews would become my own long-lost *mish-pochel*, family."

The idea of a group of ultra-Orthodox Jews in heartland Iowa is intriguing in itself. Economic opportunity drove this group of Lubavitcher Jews to relocate from Brooklyn's Crown Heights.

groups, belonging fully to neither but trusted by both. From this privileged position, he's able to uncover a wealth of anecdotes that add nuance to his story. Stereotypes fall away, for example, when we learn about the unlikely friendship between a shoe seller and a Lubavitch family, or about the two Postville Jews who went on a crime spree in 1991, robbing a local popcorn seller and shooting a grocery store cashier at point-blank range.

Throughout, Bloom teases out provocative questions about tolerance, leaving them hovering for the reader to consider. Does the Lubavitchers' extreme faith represent a source of integrity or a dangerous lack of involvement in the community at large? And when Iowans talk about the Jews' interest in money, are they stating the truth as they see it or falling back on anti-Semitic stereotypes?

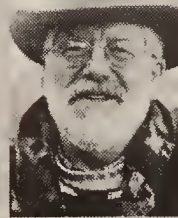
Postville isn't a totally objective account, and Bloom admits as much. "I'd have to choose which side I wanted to be on," he writes at one point. Perhaps, in the end, it's not too surprising that he sides with the Iowans, who may be suspicious of outsiders but are simply not as rigid or prejudiced as their opponents.

In fact, Bloom concludes, the problem is not that the Lubavitchers are Jews, but that they belong to an extreme sect, one that values self-interest and factionalism over community values. "Such a mind-set has become commonplace in America," where "[e]veryone seems to belong to a personal interest group," he writes. *Postville* suggests a tantalizing solution: enact our responsibilities to the community at large, and perhaps we *will* all get along.

Sarah Coleman writes on art and culture for numerous Bay Area and national publications.

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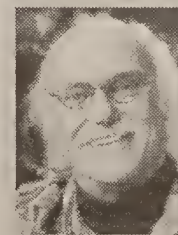
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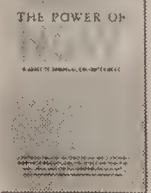
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ART BRUTAL

In Thomas Glave's stories, the vulnerable have no place to hide

WHOSE SONG? AND OTHER STORIES. By Thomas Glave. City Lights, 249 pages, \$12.95.

By AMANDA KATZ

Many of the nine harrowing, lyrical tales that make up Thomas Glave's first book, *Whose Song? And Other Stories*, have previously appeared under the auspices of the sort of best-of anthologies whose subtitles prepare the reader for brilliance: *The O. Henry Awards*, *Best New Gay Fiction*, *The Best Short Stories by Black Writers 1967-Present*. It's not hard to see how Glave has earned his place there. Considered independently, each of these stories reveals a sensitive storyteller with the skill and fearlessness to pursue chilling, vivid scenarios, sensually charged with racial and sexual difference and the unceasing threat of their punishment, to the peak of horror.

Yet collecting such stories in one volume has the unexpected effect of blunting the power of these separate crises even as it multiplies them. In the ensemble, the consistent narrative are whereby innocence meets terrible and excessive punishment, capped finally by a moment of deathly calm, can be numbing, reports from a common and intimate war zone many of us find hard to visit for long. In the universe of *Whose Song?*, few characters who are vulnerable — because they are gay in a homophobic society or part of the underclass in a oppressed one, because they are children anywhere — escape being exploited brutally for these vulnerabilities, and in full view.

Some of these violations are literal, as in the title story, in which a young lesbian in love and out for a walk is raped by three boys in her Bronx neighborhood (the fictional Sound Hill, to which Glave returns often). Others are more figurative, as in "Accidents," which traces the descent into introspective madness of a young gay student happy in love but tormented by his mother's recent death. But ultimately either kind of fate lies, of course, in the hands of the author. At times Glave's repeated betrayal of characters for whom he has obvious sympathies assumes a tinge of masochistic fantasy.

This troubling juxtaposition of

pleasure and violence plays out as well, and perhaps more deliberately, on the level of Glave's frequently gorgeous prose. The long sweeping sentences of "Their Story" and the collective voice of the neighborhood guiding the reader through them lead gently into a nostalgic, faintly magical tale of love blooming between two aged widowers. It begins delicately, but with a few early dark hints of mortality: "And then in those afternoons that were yet to come after so many other events of that time and our days too had passed over into our dreams, even after all details and memory had merged into those rivers of our nights, you would see the two of them walking together, past our windows, past our front porches and our doors, through Sound Hill: Mr. Winston and Uncle McKenzie."

Premonitions of coming violence creep gradually into the muted tone of "Their Story." The brief span of short story form seems to empower Glave to move directly toward the inevitable point of confrontation, gathering force along the way from off-notes carefully placed amid bold, melodious language that suggests just how much beauty there exists to be destroyed.

Glave writes with equal precision within the less formal idiom of his characters. "The Final Inning," which won an O. Henry award in 1997, slips easily between slangy, detail-rich narration, ringingly true dialogue, and elegiac stream of consciousness in its description of six closely linked Sound Hill residents just home from the funeral of a friend whose illness with AIDS the community has tried to ignore. A remarkably full glimpse into these characters' lives, the story resists the violent fallout that ends many of the tales in *Whose Song?* Instead, as tempers in the room become fevered, the narrative focus tightens on the quietest of the group and the one with most to hide, finding as much drama in his stillness as in the furious words flying between the others: "(Holding his son. But Jesus don't let her go off on them. Jackie getting ready to get up and sit down Jackie and Tamara looking like she want to curse somebody out now please Nicky don't say no more girl)."

The suspended dread of this scene, its immediacy, its fresh, flexible language, and its slow, loaded half-revelations make for deeply poignant reading. While Glave's compassion, insight, and writerly craft stamp every page of *Whose Song? And Other Stories*, one senses he is still cultivating the restraint that helps "The Final Inning" find its way from known tensions to a resolution of such barely controlled pain, it's breathtaking.

Amanda Katz is a Bay Area writer and a Bay Guardian essay editor.

GLOBAL VOICES

A pack of thinkers take on globalism

GLOBAL CAPITALISM. Edited by Will Hutton and Anthony Giddens. The New Press, 226 pages, \$24.95.

By CHRISTIAN BARNARD

In this short but massively implicating volume, British authors on economics and society Will Hutton and Anthony Giddens have organized a primer for skeptics on the labyrinthine phantasmagoria that has come to dominate life as we know it today, from the bleeding privacy of the lost havens of home life to the roughshod anarchies of the workplace, from the musical chairs and minefields of company boardrooms to the prim hysteria of electoral politics.

Globalization has become the cliché, platitude, and mantra of the time: an excuse, a promise, a slogan, a threat. It explains all and excuses all; it has no plausible alternative after the fall of communism, the thrashed retreat of socialism, and the bewildered wanderings of corporate nationalism. It hacks and natters, gossips and howls in dazed, incredulous triumph, a psychopathic Argus, munificent and tyrannical, giving with one claw what it takes with the other, fouling the nest from which it feeds.

The essays in *Global Capitalism* seek, with varied success, to explain and investigate the phenomenon, to anchor it in a discussion of economic ideologies and forces, and to critique the beast and show that we are not indeed wholly — and for the sake of our own and the planet's future, had better not be — the victims of it. Collectively, we created it, at the very least let it happen; we can and, according to the authors, must take control of it.

Be warned: we are entering a maze whose many arms flicker like the fiery arms of Shiva, vanishing and appearing at the click of a mouse. These essays reflect a density of reflection, a depth and range of reference that may put off the impatient. But patience and application are rewarded — not with serenity, but with insight.

Hutton and Giddens themselves represent poles in the debate. The opening, and perhaps most stimulating, essay of the book is a dialogue between the two editors, in which the principle points of contention between them are touched on, lightly but fervently: Hutton more pessimistic, more fastidiously learned, closer to the

Continued on page 14

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REVIEWS

From page 13

classic critics of capitalism, both left and right; Giddens more blithe blue-sky, cheerfully ahistorical, as though he had never heard of the 19th century, only belatedly, almost half-heartedly, conceding that the destruction wrought by ubiquitous capitalism might bury its creations.

Paul Volcker and George Soros, in brief contributions, surprise as much by their criticisms of the current financial system of free markets and open borders as they do not by their underlying support of the global system: the temporary collapse of the economies of East Asia in 1998 gave them a scare and made them plead for controls on transnational financial transactions, such as Chile's measure (since repealed) for a guaranteed yearlong deposit of 30 percent of short-term capital investment in that country to prevent the sort of hemorrhaging seen in Thailand and Indonesia. They also recommend that the IMF (fresh from its dithering in rioting Prague?) diversify its requirements for emergency loans and include some sort of controls on international investors and receivers in cases of national economic collapse.

Manuel Castells tackles more directly what he calls "the Automation" of global free financial markets, although he forgets that international financial markets in the 19th century were as "free" as they are today — though on a much smaller scale — which led to a global depression in the 1890s that spurred the first attempt to control markets through national controls of capital flow. He points out the melding of financial markets with the new, instant information technology to explain in detail why financial markets behave with such psychotic precision, speed, and irrationality, "overshooting" and thus peaking and crashing with such regularity. (He does not address the essential problem of financial markets: that they are based on "projective imaginary value," the stock market being partly, in effect, a collective hallucination based not on immediate exchanges, as is the "real" economy, but on the likelihood of future exchanges of discretionary goods, of which no knowledge is possible.)

Jeff Faux and Larry Mishel discuss how unfettered capitalism is doing now what it did so effectively before the labor movement and socialism forced it to tone down its whiplash manias and depressions — that is, create vast inequalities of wealth, not only between countries but within them, including the United States.

Nobelist Vandana Shiva embarks on an eloquent attack on the environmental depredations caused by global capitalism, in particular between developed and developing countries. She also excoriates the new international intel-

lectual-property treaties, which are in danger of distorting the meaning of information.

More optimistically, though still with caution, Ulrich Beck describes how the new capitalist social order forces people, even more than the nationalist capitalisms of the past, to take personal responsibility for decisions arrived at tribally or communally through tradition and custom, and how this points out the need for flexible transnational communitarian orders to supplant traditional ones — for the sake of psychological survival and to smooth the hot, sharp edges of rampant individualism.

In a similar vein, Richard Sennett, in a typically humane and streetwise piece, describes the perils and possibilities of ever-renegotiating identities caused by the global cross-fertilization of cultures and peoples.

In the summation, Hutton and Giddens make a number of specific recommendations, including the reinforcement of social democratic institutions and values, the control and guidance of global financial markets, and the setting up of global democratic organizations with teeth in them to adjudicate world issues. They somewhat coyly mention that there may be one serious obstacle to the realization of their recommendations: a certain contentious, self-righteous, overly rich, overly powerful, and unilateralist country called the United States.

But then, there are those who suggest that the term "globalization" is just a euphemism to describe, and mask, the victorious Americanization of the blue planet.

Christian Bernard is a member of A Press of Rabble, which publishes the arts and literary magazine Caveat Lector.

FUNNY 'CAUSE IT'S

TRUE

The absurd and the heartbreaking mix in these Bernard Cooper stories

GUESS AGAIN. By Bernard Cooper. Simon and Schuster, 208 pages, \$21.

BY DAVID YETTER

In his new short story collection, *Guess Again*, Bernard Cooper depicts disparate worlds bound by common desires (intimacy and love) and common threats (degeneration and death). Though a few of the 11 pieces start out as promising stories only to end up frustrating homilies, the

patient reader passing through these delicately wrought worlds will find that the force of these tidy stories accretes and strikes a fully convincing chord of hope and compassion.

"A Man in the Making" features Mark, a teenager in a conservative religious home feigning illness to avoid church. As the sound of the family station wagon fades, he leaps into action and begins to mold and affix a tiny erect penis to his little brother's denuded G.I. Joe. The story builds to a climax, concurrent with Mark's own, as the family, inevitably, returns for that conveniently forgotten item. In flight, Mark falls down some steps leading to the basement, G.I. Joe in hand. The distraction of the accident keeps his secret life intact, and the question of what the family may or may not know sustains the story. The final image, Mark rearing back on a Fourth of July evening to throw the firecracker-laden G.I. Joe into the sky, is as deeply sad as it is affecting.

Heart-wrenching tragedy juxtaposed against absurd humor is a tightrope deftly traversed by Cooper. "Old Birds" finds a man coping concurrently with his wandering 85-year-old father and the withering and death of his circle of friends. This is not a story about AIDS or Alzheimer's, however. It is a story about everyone "hurtling toward a common end," and Cooper treats death's breakdown of dignity and life's painstaking reassembly of it with great care and admirable insight.

"Intro to Acting" finds a man searching not for the meaning of suffering and pain but for a man who will inflict it. Buttoned-down Walter is held up in a leather-bar doorway by a bouncer questioning his violation of dress code. "Suede is leather," one exasperated patron mutters, as the bouncer disappears into the bar for a second opinion. Walter, an implacable studio exec by day, wants to be dominated by night, and finds a match, ultimately, with the bouncer. The result is unexpected, marvelously so, as the bouncer, a cuddly, would-be actor, finds improvisation suddenly impossible.

In "Hunters and Gatherers," the longest story of the bunch, a gay man attends a party given by a sexually conflicted Mormon and his wife. Urged on by the church elders to platonically "scratch the itch," Jerry throws a party for seemingly every gay person with whom he and his wife, Meg, have ever come into contact. Soon a hairdresser arrives, a rasping lesbian, and others, all effervescently witty, all having no apparent problem with the obvious intent of Jerry and Meg's party. Soon the guests are sent off to Safeway with crisply ironed \$5 bills and orders to assemble a potluck. As they happily drive off, the reader may be left

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wondering why they couldn't summon up some self-respect, pocket the five bucks, and just drive away.

"Bit-O-Honey" follows an adult up to the porch of his estranged father's house on Halloween night. Ross, covered in a sheet, stands among a crowd of trick-or-treaters, extending a hand to his father. He soon sneaks into the house, ending up in the shadowy recesses of his father's bedroom, where he watches him — stripped of clothes and threat — drop his dentures into a glass. Unable to confront his father, Ross bolts, unwittingly absconding with a set-piece of contemporary post-Flannery O'Connor fiction: the quirky effect. In this case, a picture cube containing not photos of the family, but of the generic models who leer out of such things on drug-store shelves.

At a cursory read, this collection may itself appear like such a picture cube, corners sharply defined, characters tidily contained, but looking closely, these pictures prove to be unique. As with one's own friends, Cooper's portraits take on deeper meaning with time.

David Yetter holds an MFA from the Warren Wilson MFA for Writers in North Carolina. He lives with his wife in San Francisco and is at work on a novel.

GIRLS ON FILM

Mick LaSalle's book on pre-code Hollywood urges us to *cherchez la femme*

COMPLICATED WOMEN: SEX AND POWER IN PRE-CODE HOLLYWOOD.

By Mick LaSalle.
Thomas Dunne Books, 279 pages, \$24.95.

BY GARY MORRIS

While hardly a household word, even among some cinephiles, pre-code cinema — those "naughty" Hollywood films made between 1929 and 1934 — has inspired recent retrospectives on both coasts and intermittent television revivals courtesy of cable channels like Turner Classic Movies and American Movie Classics. This brief period is treasured by aficionados for some of the same reasons film noir has endured: It's adult cinema that tackles surprisingly modern subjects, particularly in its portrayals of women far removed from reassuring domestic roles. Both question the status quo, though pre-

code films do so in a lighter vein. It's also possible to connect the dots between the two. It's no stretch to read the murderous floozies and ruthless female executives of the pre-code landscape as precursors to the twisted haridans and gun-toting femmes fatales of noir.

While pre-code lacks the double lure of noir's nihilism and literary pedigree, it has proven durable enough to inspire three recent books on the subject. Proof of that durability is in the variety of approaches taken. In *Pre-Code Hollywood*, Thomas Doherty looks at the period from a sociological angle; Mark Vieira's *Sin in Soft Focus* limns the history and the artistry in a lavish pictorial format. Mick LaSalle's *Complicated Women: Sex and Power in Pre-Code Hollywood* takes an entirely different tack. The book is an unabashed paean to the pre-code actresses — and their roles. The author stakes out his territory early. In the introduction he makes it clear that he wants to retrieve pre-code from obscurity by showing how the images of women from that time deserve some of the praise given to noir and post-code romances à la *Dark Victory*. For LaSalle, the major draw of these films is their celebration of women's uninhibited sexuality, which he says ended in 1934 and only returned in force in 1968, when the code finally cracked.

The author is passionate in his advocacy. His enthusiasm for the expropriation of male power by women who in the decade prior were based on Victorian models of vamps or ingenues drives much of his discussion. He gives time — though not equal time — to the famous (Garbo, Dietrich, Crawford) and the forgotten (Glenda Farrell, Ann Dvorak), interweaving polemic with plot descriptions and quotes from contemporary fan magazines and the actresses themselves. Unlike some critics, the author has obviously seen the films he describes, a decided plus in advancing his argument.

Detailed, lively descriptions of rarities like *The Story of Temple Drake* (based on Faulkner) or *Men in White*, which tackles abortion, whet the reader's appetite. While most of the book is taken up with thumbnails of the films and their stars, it also effectively shows the brutal aftermath of this privileged period, when the code was implemented. Endless rewrites, narrative-destroying cuts, even suppression of whole films were not uncommon, with the result, LaSalle argues, that the smart, self-reliant, sexually adventurous woman mostly faded from the screen.

One of the book's goals is to bridge the 70-year gap between pre-code and today, presumably to make these films and the women who populated them

more palatable to modern audiences. LaSalle does this by including two chapters on modern versions of the pre-code woman and sprinkling the rest of the book with an occasional reference. Thus Norma Shearer is "as ambitious as Madonna"; Garbo's face, "like morphing, fast-moving fireballs, and other special effects," requires the big screen. Such analogies work as much against the book as for it by appearing to pander to the reader, as if the films ultimately can't be appreciated on their own. Whether it's worth trying to interest modern, particularly young audiences in films the author himself sometimes describes as "antiques" is debatable, and the book has a slightly schizoid quality of both preaching to the converted and trying to convert.

Within the book's general attempt to reclaim pre-code is a more specific rescue effort: Norma Shearer. A major star of the period — and for LaSalle its chief exemplar — Shearer is remembered today mostly for one role, that of the insufferable good wife in George Cukor's 1939 *The Women*. The book spends many pages trying valiantly to resuscitate this fallen star, and this effort highlights some of the book's larger problems. The author's zeal, admirable in exciting interest in these films, often overtakes him, leading to dubious, sometimes outlandish claims, such as, "Whenever the audience's belief in Shearer's decency is in conflict with the audience's sense of right and wrong, and something has to give, the thing that gives, always and amazingly, is the audience's definition of right and wrong" (italics LaSalle's). Audiences then and now would no doubt be surprised to hear that they'd ever suspended their personal moral code in favor of "Norma Shearer's decency." LaSalle doggedly persists in such conceits, bombarding the reader with adjectives, as if saying she's great proves it. He ascribes all manner of natural and supernatural talents to her and devotes an entire chapter to "Norma in the New Millennium," which presents most of today's actresses as spiritual heirs to his icon. Garbo is also the subject of some woolly hyperbole that demands the blue pencil: "In what besides Garbo movies does a sincere profession of faith absolve the believer of past and future transgressions? In Christianity, and nothing else."

Nostalgia buffs starved for any analysis of the riches of pre-code may welcome *Complicated Women* as a spirited stroll down Memory Lane. For others, such too-frequent flights of fancy as the ones mentioned above make it seem overcooked and, in the end, just too hard to swallow.

Gary Morris is the editor and publisher of Bright Lights Film Journal (www.bright-lightsfilm.com).

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NOMI EVE

THE FAMILY ORCHARD

Capturing six generations of love affairs, legends, and family secrets, Nomi Eve's debut novel is the epic story of 200 years in the life of an unforgettable family. *The Family Orchard* tells the story of a family of Jewish immigrants in Jerusalem from 1838 to the present. Nomi Eve's tale displays sensitivity, startling originality and power, as well as a gentle sense of humor.

Thursday, November 2nd @ 12:30
MODERN SPIRITUALITY
CAROL LEE FLINDERS

AT THE ROOT OF THIS LONGING: RECONCILING A SPIRITUAL HUNGER AND A FEMINIST THIRST
"FINDING YOUR SPIRITUAL PATH" Book Group

Drawing widely from mysticism, feminist theory, anthropology, and popular culture, Flinders weaves a tapestry of myths and insights that deepens our understanding of how to reconcile women's spiritual yearnings and feminist drives. Join the author of *Enduring Grace* as she unveils her discovery that feminism and spirituality are more than just compatible—they are mutually necessary for a fulfilling life. *This is the final segment in the "Finding Your Spiritual Path" book group. Reading guides are available at the store*

Friday, November 3rd @ 12:30

RUTHANNE LUM MCCUNN

THE MOON PEARL

San Francisco writer Ruthanne Lum McCunn has earned praise and awards for her efforts in her writing to educate readers about the Chinese-American experience. With her new novel *The Moon Pearl*, McCunn takes us to 19th century China to imagine how three women might have thrown off the oppressive social forces that perpetuated a system of forced marriage, and created independent lives of their own choosing as spinsters and producers of intricate silk embroidery.



Monday, November 6th @ 12:30

MICHAEL J. MANDEL

THE COMING INTERNET DEPRESSION

How long will this economic boom last? Business Week economics editor Michael Mandel's new book offers the sobering viewpoint that there will be a deep recession, or even a depression, in the next few years. Mandel explains why a collapse of the Internet economy is not only possible but likely.

Mandel also discusses how investors, workers, and businesses can safely navigate the bad times and prosper in the recovery to follow.

Wednesday, November 8th @ 12:30

LUNCHTIME ENLIGHTENMENT

PRAGITO DOVE

Stressed? Hurried? Relax as hypnotherapist Pragito Dove leads you through a few brief meditation exercises based on the teachings of the well-known mystic, Osho.

Thursday, November 9th @ 12:30

KARL SCHOENBERGER

LEVI'S CHILDREN

In recent years, economic globalization and human rights abuses have exploded on the front pages through such events as the "Battle of Seattle" and the subsequent protests against the World Bank. In *Levi's Children*, veteran foreign correspondent Karl Schoenberger examines these issues using the story of Levi Strauss & Company



COURTNEY ROSEN
How to Do Everything

After fruitless hours searching for information on how to fix her inline skates, Courtney Rosen decided to start a company dedicated to helping people find out "how to."

Millions of people have enjoyed the fruits of her frustration on the Internet at eHow.com. Now Rosen brings her advice to print with eHow's ultimate information bible, *How to Do Everything*. Join one of San Francisco's information economy pioneers for a fun look at how to solve almost every problem imaginable.

Wednesday, November 29th @ 12:30

as a guide. Schoenberger stresses the need for rigorous corporate honesty, and traces Levi's bumpy path toward corporate social responsibility.

Friday, November 10th @ 12:30

MARTIN GOLDSMITH

THE INEXTINGUISHABLE SYMPHONY: A TRUE

STORY OF LOVE AND MUSIC IN NAZI GERMANY

The Jewish Kulturbund Orchestra was a propaganda effort created by the Nazis to show the world how well Jews were being treated in Germany during World War II. In *The Inextinguishable Symphony*, the host of NPR's "Performance Today," Martin Goldsmith, tells the story of this little-known piece of history, and how it brought his parents together in love during a horrible time.

Monday, November 13th @ 12:30

BARBARA ISENBERG

STATE OF THE ARTS: CALIFORNIA ARTISTS TALK ABOUT THEIR WORK

Barbara Isenberg has covered the California arts scene for the Los Angeles Times for more than 20 years. In her new book *State of the Arts*, Isenberg examines the impact of the Golden State itself on its artists. In interviews with 54 painters, composers, writers, architects, performers, and directors, Isenberg examines California's tremendous creative capacity and the ways in which the state has influenced these artists' work.

Tuesday, November 14th @ 12:30

GERALD HASLAM

STRAIGHT WHITE MALE

Award-winning writer Gerald Haslam has long been acclaimed as the voice of California's Central Valley. In his first novel in 25 years, Haslam focuses on the complexities of family life and the hard choices that middle-aged couples must make when they are torn between their responsibilities to ailing parents and growing children. *Straight White Male* is a powerful story about love, and one man's ability to accept and understand it.

Wednesday, November 15th @ 12:30

DAVID BODANIS

E=mc²: A BIOGRAPHY OF THE WORLD'S MOST FAMOUS EQUATION

Everyone who made it through high-school physics recognizes the equation $E=mc^2$, but who really understands what it means? David Bodanis tackles this problem by attaching human faces to one of science's most important discoveries. He takes readers on a spirited walk through the history of Einstein's revolutionary 1905 discovery, and examines how it still effects our lives today.

Friday, November 17th @ 12:30

LEIGH AND LESLIE KENO

HIDDEN TREASURES: SEARCHING FOR MASTERPIECES OF AMERICAN FURNITURE

Thanks to the popularity of PBS's Antiques Roadshow, the Kenos have transcended their positions at the top of the antique furniture world to become national celebrities. In *Hidden Treasures*, the Kenos share their colorful accounts of discovery and disappointment. *Please note: there will be no appraisals made at this event. Please do not bring furniture or pictures of furniture.*

Monday, November 20th @ 12:30

EVOLUTION OF A WRITER

MARY MONROE

GOD DON'T LIKE UGLY

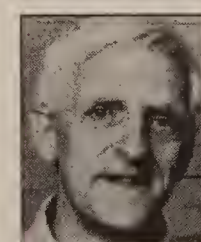
Oakland writer Mary Monroe follows up her highly acclaimed debut novel *The Upper Room* with a powerful new story about two young black women who help each other survive adolescence and family turmoil. Set in 1960s and 70s Ohio, *God Don't Like Ugly* is a coming-of-age story told with wit and honesty.

Monday, November 27th @ 12:30

PATRICK LENCIONI

OBSESSIONS OF AN EXTRAORDINARY EXECUTIVE

The author of the bestselling *The Five Temptations of a CEO*, Lencioni identifies simple principles business leaders can use to build a healthy organizational culture. He uses his expertise as an executive trainer to weave a cautionary tale of two rival business leaders who discover the perils of unhealthy cultures and the secrets of healthy ones. Come learn how you can apply these lessons to make your organization both smart and healthy.



Tuesday, November 28th @ 12:30

MODERN SPIRITUALITY

MATTHEW FOX

ONE RIVER, MANY WELLS

In an era when religious differences often form major dividing lines in society, theologian and priest Matthew Fox envisions a new and exciting way that faith erases the lines of false distinction between religions. *One River, Many Wells*

draws upon the teachings of the great faiths, and shows how the different fingers of the world's religions connect to a single hand.

Thursday, November 30th @ 12:30

PAUL H. RAY AND SHERRY RUTH ANDERSON

THE CULTURAL CREATIVES: HOW 50 MILLION PEOPLE ARE CHANGING THE WORLD

The social and consciousness movements of the last 40 years have indisputably changed the face of American and world culture. But until now, nobody has been able to put a number on how many people who care about ecology, relationships, peace, and spirituality are making a serious impact on society. Paul Ray and Sherry Ruth Anderson will discuss this phenomenon and how the Cultural Creatives are changing the world.

Friday, December 1st @ 12:30

MODERN SPIRITUALITY

CATHY HOLT

THE CIRCLE OF HEALING

Stress, alienation, and illness result from living out of balance with nature. The key to health lies in listening to the messages constantly being offered by our bodies, inner selves, and the world. Holt's book *The Circle of Healing* draws on the wisdom of indigenous cultures and spiritual traditions to teaches how circles of all kinds connect us to each other and the world.



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**SURGEON GENERAL'S WARNING: Quitting Smoking
Now Greatly Reduces Serious Risks to Your Health.**

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Film

Oct. 25 Wednesday

Poetry and drums The Jewish Film Festival puts an African spin on its Wednesday screening program with two films by Moroccan filmmaker Izza Genini, a documentary-an who offers viewers a peek into the musical culture of her homeland. **'Embroidered Canticles'** explores the lyrical ties between Jews and Muslims by profiling musicians Rabbi Haim Louk and Abdelsadek Chekara, both renowned for their skillful way with matruz, a style of music that melds Arabic and Hebrew poetry. **'Battant'** allows the filmmaker to share musical memories from her North African childhood, highlighting the rhythms of Casablanca, Marrakech, and other cities and paying special tribute to the drums that factor prominently in celebrations surrounding the Moroccan feast of Achourra. 8 p.m., Yerba Buena Center for the Arts, 701 Mission, S.F. \$5-\$6. (415) 978-ARTS. (Cheryl Eddy)

Oct. 26 Thursday

Will read for food Since 1992, in classrooms and bookstores across the country, writers and poets have participated in Share Our Strength's **'Writers Harvest: The National Reading'**, raising more than \$600,000 for hunger and poverty relief organizations. This year's national spokesperson is Joyce Carol Oates; in the Bay Area, former U.S. poet laureate Robert Hass, writer and artist Shani Mootoo (her works include the novel *Cereus Blooms at Night*), and writer and performer Justin Chin (author of *Mongrel: Essays, Diatribes, and Pranks*) join youths from Oakland High School for a reading at Mills College. One hundred percent of the proceeds go into the charities' coffers; come early for the wine and cheese reception and to mingle with other literary-minded folks. Reception 6 p.m., reading 7 p.m., Mills College Student Union, Rothwell Center, 5000 MacArthur Blvd., Oakl. \$5-\$10. (510) 430-2236 or (510) 430-3130. (Eddy)



Sex ed: Eve Ensler's Obie-winning *Vagina Monologues* previews on Halloween. See Tues/31.

8 days a week

Oct. 25-Nov. 1, 2000



Full tilt: The Grand National Rodeo, Horse, and Stock Show settles in at the Cow Palace this week. See Thurs/26.

Yee-ha! Fine arts performances, dance clubs, art galleries ... skip 'em this week and get yo' ass down to the rodeo! That's right, pardner, the **56th Grand National Rodeo, Horse, and Stock Show** is charging into (where else?) the Cow Palace tonight for a kickoff concert featuring country stars John Michael Montgomery and Brad Paisley. But the best stuff involves the four-legged participants: bucking broncs and snorting, pissed-off bulls; sleek Arabians; Grand Prix jumpers; quick-stepping quarter horses; skilled sheep dogs; mini horses and giant draft horses; and more than 1,000 head of sheep, cattle, goats, and other livestock. While the Grand National tips its (ten-gallon) hat to California's Wild West past, it's definitely got one (snakeskin) boot in the present: before each performance, lasers and special effects invite you to "Feel the Force of the Horse." Rodeo clown not included. *Through Sun/5.* Cow Palace, 2600 Geneva, S.F. \$7.50-\$30. (415) 469-6065 or (415) 478-2277, www.cowpalace.com. (Eddy)

Desert bloom They didn't get the chart topper they deserved with their catchy single "Feel Good Hit of the Summer" (the mantras of licit and illicit drugs that constitute the tune's lyrics may have had something to do with it), but **Queens of the Stone Age** still managed some major triumphs this year. Emerging from the shadow of their old band, seminal desert rockers Kyuss, guitarist Josh Homme, bassist Nick Oliveri, and

company held down a prominent main-stage slot at the Ozzfest and received universal acclaim for their brilliant Interscope debut, *Rated R*. Live, QotSA deliver well-crafted sonic barrages with a rare combination of tunefulness and power. The Dwarves and Slobot open. 8 p.m., Fillmore, 1805 Geary, S.F. \$16.50. (415) 346-6000. (Dave Pehling)

Not for wimps As an innovator of "atmospheric" or "jazzy" drum 'n' bass, **LTJ Bukem** (head of the label Good Looking) lightens the typically aggressive edge of breakbeats with gently ticking drums, warm keyboards, and Orb-inspired synth pads, juxtaposing arrhythmic ambient noises to crisp breaks. The effect brings listeners to an expansive, airy place, somewhere between jungle, jazz fusion, and outer space. Bukem first appeared in the late-'80s U.K. rave scene as a DJ; in 1990 he ventured into hardcore breakbeat production, officially splitting from the increasingly commercialized and roughneck side of jungle with 1993's "Music," an otherworldly eight minutes of sharp staccato rhythms and expansive ambient and string compositions. His latest work ventures deeper into soul and jazz. DJs Mikebee and Gabe Real of True Intent open. 10 p.m., Ten 15 Folsom, 1015 Folsom, S.F. \$10. (415) 674-9208. (Amanda Nowinski)

Oct. 27 Friday

Laugh riot Conspiracy theorists, spoken word advocates, hard drinkers, and women who love women should all convene at Theater Rhino tonight for what promises to be an extremely eventful moment in lesbian storytelling history. Longtime rabble-rouser **Kris Kovick**

will burn a CD, recording her genius rants for generations to come. Don't miss your chance to be a part of the laugh track. *Through Sat/28.* 8:30 p.m., Theatre Rhinoceros Studio, 2926 16th St., S.F. \$10. (415) 826-0801, www.geocities.com/kriskovick. (Susan Gerhard)

Oct. 28 Saturday

Space for three Since the 1994 release of his debut CD, *The Mask of Memory*, keyboardist and composer **Kevin Keller** has ascended like a rising moon to assume a prominent place in the space music firmament. Over the course of two more albums, *Intermezzo* and *Pendulum*, and numerous collaborative concerts, Keller has continued to allow such influences as Harold Budd, Pauline Oliveros, Robert Rich, and Steve Roach to melt away into a beautifully individualized sound, realized most recently in an electronic trio, Liquid Mosaic, and an electro-acoustic band with cellist Tania Simoncelli and bassist Mark Fasset. Joined by dancer and choreographer Cherie Carson, this trio makes its final performance of the year, playing music from the forthcoming *Iris by Night*, an album recorded live in the Morrison Planetarium. 7:30 p.m., St. James Church, 4620 California, S.F. \$10-\$12. (510) 601-TWEB. (Derk Richardson)

Oct. 29 Sunday

The silver fox As many people in the Bay Area (including the *Bay Guardian's* art department) will attest, **Victor Krummenacher** is much more than a character in a "novel" by Camden Joy. Packaged in a tasty Sharffenberger Chocolates-style sleeve, Krummenacher's new album, *Bittersweet*, proves that he's one of the area's best songwriters. The title track isn't just bittersweet; it's as moving as a catchy midtempo song can be: a romantic testimony that's up front about strengths and weaknesses — wise in a worldly way, but not too weary to try for some glory. On "Angel Tattoo" Bruce Kaphan's pedal steel opens up wide-screen vistas, and Krummenacher's lyrical voice searches for — and finds — dark, hidden places within those vistas. One last observation that doubles as a compliment: Carla Bozulich's voice has a home on the closing number, "Maybe a True Love." Along with Alison Faith Levy (who guests on *Bittersweet*, and whose *Fog Show*, like *Bittersweet*, was produced by Chris Xefos), Krummenacher is celebrating the release of an album with a show. 8 p.m., Make-Out Room, 3225 22nd St., S.F. \$6. (415) 647-2888. (Johnny Ray Huston)

Armand slammer As one of the few recognizable names in house music, **Armand Van Helden** has been both a blessing and a curse. Who else would have the ego to tell his fans, at the beginning of a record, not to purchase it, as Van Helden did on his recent album *Killing Pilgrims*, only to "educate" them with a long platitude about

originality in music? Van Helden talks a lot of shit, but he's been backing it up for years, from his groundbreaking work for the Strictly Rhythm label in the early '90s to last year's megahit "You Don't Know Me." Van Helden graces Space 550, one of the best dance clubs in the city, with his outsize presence and signature garage style at the "Recycle" party, along with tech-house DJ Junior Sanchez and several others. 9 p.m., Space 550, 550 Barneveld, S.F. \$20. (415) 550-6886. (Mosi Reeves)

Tricky treats City Lights is infamous for its events that feature howling about sex — and tonight will be no exception. Local author **Cara Bruce** (*Viscera*) reads with L.A.'s **Pleasant Gehman** (*Escape From Houdini Mountain*) and **Shawna Kenney** (*I Was a Teenage Dominatrix*) as a pre-Halloween treat. This steamy trio is well known for its bizarre storytelling, sexy whip cracking, and knowledge of all things underground. So feel free to whet your appetite for cheap candy by joining the foulmouthed vixens as they delve into the hot, juicy vaults of their respective sex files. 5 p.m., City Lights Bookstore, 261 Columbus, S.F. Free. (415) 362-8193. (Steve Robles)

Oct. 30 Monday

Big time Like others in the Bay Area's Asian American jazz movement, saxophonist Jeff Chan devotes much of his time facilitating self-help organizations and promoting other people's events. After working through strategies in a works-in-progress performance at last May's first Center of Sound Festival, he's ready to cut loose with the official premiere of his 11-piece **big fun**

philharmonic. Copresented by Jazz in Flight and the Alliance of Emerging Creative Artists (which Chan cofounded), the concert is rooted in the colorful orchestral aesthetic of Duke Ellington and Sun Ra, the emotional expressionism of Archie Shepp, and the radical good-time stance of the Midwestern avant-garde (for example, the AACM and the Art Ensemble of Chicago) — as channeled through the compositional sensibilities of Chan, flutist Leon Lee, and bassist Adam Lane, as well as the instrumental acumen of Mas Koga (winds), Darren Johnston (trumpet), Jason Thor (trombone), John Finkbeiner (guitar), Kimara (piano), Milo Francis (drums), and Donna Kwon (changgu, percussion, voice). 8 and 10 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$6-\$8. (510) 238-9200. (Richardson)

Challenge It's not every day — indeed, it's not even once in a blue moon — that one of the all-time giants of the creative music commonly called jazz drops in on the grassroots improv scene. But two nights after his solo piano concert in Herbst Theatre for the San Francisco Jazz Festival, master pianist **Cecil Taylor** challenges alto saxophonist **Marco Eneidi** and percussionist **Spirit** to keep up with him. Moreover, this idiosyncratic giant, known for his original splashing, crashing, dancing approach to the keyboard, steps away from his main axe and presents himself as a performing poet. Taylor will still be pushing the parameters of free jazz (although even that expansive term has never fully encompassed or been embraced by this nonidiomatic genius), but now by turning any commonsense notion of "words and music" inside out and upside down.

The San Francisco Jazz Festival, produced by SFJazz, is now considered to be one of the world's most prestigious musical events. In its 18th year the festival shows that it has grown to include a wide scope of international music, with a series of performances that include Remember Shakti, featuring Indian tabla master Zakir Hussain and guitarist John McLaughlin (Nov. 19); Caras de Cuba with Eliades Ochoa (Nov. 3); Orquesta Aragon and !Cubanismo! (Nov. 5); Toots Thielman's "Jazz in Brasil" program (Nov. 5); and "Combinacion Perfecta: A Salsa Dance Party" (Oct. 28), which features Venezuelan titan Oscar DiLeon and the undisputed queen of Latin music, Celia Cruz. Still, the SFJazz foundation is rooted in African American-based jazz music, and this year's opening night gala (Oct. 25), a 70th-birthday party for vocalist Abbey Lincoln, features Jimmy Scott and special guest Hank Crawford. "The B-3 Summit V: Queens of the B-3" brings together a spectacular cast of divas of the Hammond B-3 organ, starring Barbara Dennerlein, Rhoda Scott, and Trudy Pitts. "A Salute to Eddie Marshall" celebrates the ubiquitous Bay Area jazz drummer, who is also the recipient of this year's Beacon Award for outstanding contribution to the community. And throughout the festival stars abound: Lou Rawls, Etta James, Bobby Hutcherson, McCoy Tyner, Keith Jarrett, Cecil Taylor, Jason Moran, Joe Lovano, and Paula West, among others. To help you get in the spirit, there's a free concert in Ghirardelli Square this Saturday (1 p.m.) with Jane Bunnett and the Spirits of Havana. (See also "Innovation, Improvisation," page 75, and "Absorbing It All," page 76. Oct. 25–Nov. 5, various Bay Area venues. For a complete festival schedule call (415) 788-SFJF, ext. 7353, or go to www.sfjazz.org. (Chuy Varela)



8 p.m., Luggage Store Gallery, 1007 Market, S.F. \$15-\$25. (415) 255-5971. (Richardson)

Oct. 31 Tuesday

Give me some lip Still looking for an original Halloween costume? Dress as your favorite part of the female anatomy and head down to the preview of Eve Ensler's Obie-winning play **The Vagina Monologues**. Provocative, hilarious, inspirational, and educational, Ensler's innovative solo show unlocks the chastity belt that for centuries has kept hidden the hush-hush secrets of female bodies.

From the evocative, call-to-arms "My Angry Vagina" to the campy, audience-participatory "If Your Vagina Got Dressed — What Would It Wear?," Ensler's sketches, based on "Vagina Interviews" she conducted with women ranging in age from 6 to 75, shed some light on the mysteries of the female nether regions. A portion of the proceeds benefit V-Day (observed Feb. 14), a global day of awareness and action to stop violence against women. Through Dec. 3. Previews Tues/31, 8 p.m. Opens Wed/1, 8 p.m. Runs Tues.–Thurs., 8 p.m. (no show Nov. 23); Fri.–Sat., 8:30 p.m. (also Sat., 5 p.m.); Sun., 3 and 7 p.m. (also Nov. 20, 8 p.m.). Alcazar Theater, 650 Geary, S.F. \$30-\$45. (415) 433-9500. (Sabrina Crawford)

Nov. 1 Wednesday

Home sweet museum

Don't take my artwork, take my record collection! That's one thought that occurs to S.F. artist James Harbison when he muses on the role museums might soon play in these tight times. With two studio evictions behind him and the threat of eviction from his apartment looming, Harbison has been thinking a lot about where he's gonna put all his stuff — and himself — while he's couch surfing. A weeklong residency at the de Young inspired **'Slumber Party for Evicted Artists'** (those with homes are also invited), in which, in theory anyway, evictees could sleep over in the museum's vast galleries. Though the de Young nixed the idea of a true all-nighter, you can still come listen to jazz, nosh for free, and look at art in your nightgown. Hiding out behind the Dore Vase is not completely discouraged. 6–9 p.m., M.H. de Young Memorial Museum, 75 Tea Garden Drive, Golden Gate Park, S.F. Free. (415) 750-7692 or (415) 552-7745. (Debbie Berne)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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Musical treat: Victor Krummenacher, one of the Bay Area's best songwriters, celebrates the release of his new album, *Bittersweet*, with a show. See Sun/29.

City of the walking dead

Thrills 'n' chills: Halloween and Día de los Muertos. *By Debbie Berne and Cheryl Eddy*

Halloween: only for kids? In San Francisco, we know better. From the annual street bash that floods the Castro to the official celebration at Civic Center Plaza, the City by the Bay boasts the world's most outrageous pop-culture celebration of Halloween fiends. If you've got a brood of trick-or-treating Harry Potters to shepherd around on the 31st, check out our list of kids' activities; you'll also find all kinds of fairs, festivals, costume balls, rock shows, comedy shows, and other amusements to get you in a grave-diggin' mood.

The Bay Area also boasts a number of events to mark Día de los Muertos, the traditional Mexican celebration that honors the deceased. Don't pass up the opportunity to visit the local museums and galleries highlighting the incredible artwork and intricate altars created to commemorate this holiday. Check the *Bay Guardian's* November 1 issue for even more Day of the Dead events.

Parties/events

American McGee's "Alice" Wicked Wonderland tour kick-off party An *Alice* in Wonderland-meets-Halloween fiesta marks the release of a new PC game; entertainment includes Green Velvet, circus performance group Magma Vox, and DJs Casimere and Michael Anthony. *Thurs/26, 10 p.m.-3 a.m., Sound Factory, 525 Harrison, S.F. \$15. (415) 339-8686, www.alice.ca.com.*

'Come As Your Art' Local artists getting evicted is a scary thing. Halloween is a scary holiday. Put 'em together and you've got this event, SOMA stalwart Venue 9's strategy to bring together artists and dot-commers in a fun, open environment to create friendly, not feuding, exchanges. Oh yeah, and it's a self-described "wild party," with body painters on hand to create costumes on the spot, a black-lit interior, all kinds of dance music, dancers, and other eclectic delights. Proceeds benefit Venue 9. *Sat/28, 11 p.m.-2 a.m., Venue 9, 252 Ninth St., S.F. \$9-\$99. (415) 289-2000.*

Embarcadero Center's Halloween blood drive You've got more than enough red stuff running through your veins, but there are plenty of folks — and I don't mean Transylvanians — who'd love it if you'd share a pint. Of blood, that is, but if you donate in this drive, you'll get a coupon for a free pint of Tennen's Scottish Lager at the Holding Company, located at Two Embarcadero Center. Adults are encouraged to come in costume to compete for a variety of prizes. *Tues/31, 9 a.m.-3 p.m., Old Federal Reserve Building, 301 Battery, S.F. Free. (415) 772-0754.*

Fencesitters Costume Ball Bay Area bisexuals, assemble your finest Halloween-appropriate attire and head down to this dance party. DJs Kelli and Ethan mix it up behind the turntables, pausing

for live performances and a costume contest. Economize by bringing two pals with you; one of you gets in free thanks to the "Threesome Special." *Fri/27, 9 p.m.-2 a.m., Jezebel's Joint, 510 Larkin, S.F. \$10. (415) 707-2876.*

Fireball Halloween Eruption Featuring Lost at Last ("techno-shamanic spirit trance"), Scott Huckabay with Abba and friends, Art of the Spirit, and other enigmatic entertainment. *Sat/28, 9 p.m.-4 a.m., Maritime Hall, 451 Harrison, S.F. \$16-\$18. (415) 974-0634, www.anon-salon.com.*

Halloween at Trannyshack Portia 666 hosts a ghoulish, spook-a-delic version of this popular weekly event. Costumes rather strongly encouraged. *Tues/31, 10 p.m., The Stud, 399 Ninth St., S.F. \$7-\$10. (415) 252-7883.*

Halloween fashion show Latino-owned businesses Nene Wear and Café Arguello join together for a fashion show and party to highlight emerging Latino and Latina queer artists in the Bay Area. A DJ spins tunes and tapas crowd the tables at this event. *Tues/31, 8 p.m.-10 p.m., Café Arguello, 1499 Valencia, S.F. Call for price. RSVP to (415) 864-0966.*

Halloween Freakboat 2000 Jose Cuervo sponsors this four-hour Bay cruise, so expect to be downing the hard stuff while grooving to Magnified, Blue Period, Zerotheory, Planting Seeds, Drifting Sand, and DJs spinning house, techno, and old favorites. Wear a costume, be prepared for spooky surprises, and watch out for the shark-infested waters. *Tues/31, 6:30 p.m., board at Pier 43 1/2, S.F. \$35-\$45. (925) 609-8363, www.ticketweb.com.*

Halloween Freakshow Live 105 is sponsoring this rockin' Halloween concert featuring Orgy, Linkin Park, and Dust for Life. Look good: best costume wins a trip for two to Transylvania. *Fri/27, 8 p.m., Maritime Hall, (650) Harrison,*

S.F. \$10.53. (415) 512-1053, www.live105.com.
Halloween in Hearst Court at the de Young ArtPoint, a group for young professionals who support the city's fine arts museums, host a "BYOC" (that's "bring your own coffin") event at the de Young in Golden Gate Park — a pretty spooky place to be at night, if you think about it. Live music, finger foods ("nothing still moving," assures the press release), and a costume contest highlight the night. *Fri/28, 8 p.m., Hearst Court, M.H. de Young Memorial Museum, 75 Tea Garden Drive, Golden Gate Park, S.F. \$40-\$60. (415) 750-7607, www.artpoint.org.*

Halloween night on Alcatraz Island Empty prisons are scary enough during the day; imagine how freaky a jail completely swathed in darkness might be. Forget that supposedly haunted correctional facility they invaded on MTV's "Fear," if the ghost of Machine Gun Kelly pops up on Alcatraz, there's miles of freezing-ass water between you and the safety of civilization. The ultimate Halloween experience (and one that benefits the Golden Gate National Parks Association) is this special after-hours visit to the Rock, which combines the standard cell tour with guided walks through the hospital, chapel, and more. All ages are welcome (but fraidy-cats best stay on the mainland). *Tues/31, 5:30-8:30 p.m., ferry departs from Pier 39, S.F. \$10-\$25. Reservations, (415) 561-3030, ext. 2314.*

Halloween on Castro Well, duh. So what if it's not city-sanctioned: if you aren't on Castro Street on Oct. 31, you're missing the craziest, most spontaneous Halloween celebration in the solar system. Astonishingly costumed revelers — thousands and thousands of 'em — take to the streets for full-scale performing, strutting, and gawking. Don't even think about driving there — you're more likely to see George W. Bush whooping it up on Market Street than you are to find parking. *Tues/31, Castro at Market.*

Halloween San Francisco 2000 The best thing about the end of October in San Francisco is you can't take two steps without ramming your trick-or-treat bag into some kind of Halloween hullabaloo. Civic Center Plaza off Market Street boasts one of the larger open-air to-dos, with elaborately costumed revelers rocking out to a diverse slate of entertainment: crooner Evelyn "Champagne" King, Leslie Paula, Kool Katz, a drag show, a costume contest, and more on KMEI's Polk Street stage; plus three other stages blasting '70s and '80s music, Latin dance tunes, and hip-hop grooves. *Tues/31, Civic Center Plaza, Larkin at Grove, S.F. \$5. (415) 826-1401, www.mecabigstep.com.*

Halloween sci-fi and mystery book sale Gather up some terrifying reading materials to help pass the time until you put on that Britney Spears costume and conquer the Castro. All proceeds benefit the San Francisco Public Library. *Sat/28, 10 a.m.-3 p.m., steps of the Public Library, Main Branch, 100 Larkin, S.F. \$1 or less for all books. (415) 557-4400.*

Halloween Spectacular Aw Yeah!, also known 'round these parts as "the world's greatest funksploitation band," tip their furry cowboy hats and promise "spooky booty" at the 7th Note's seasonally appropriate bash. 100 Watt Smile opens. *Fri/27, 9:30 p.m., 7th Note Showclub, 915 Columbus, S.F. \$5 (with costume), \$7 (without). (415) 921-2582.*

Haunted Days The Wax Museum — which already boasts a ghoulish Chamber of Horrors featuring grave robbers, Freddy Krueger, Anton LaVey, and the Osmonds (whoops! they're not in that room) — beefs up its Halloween quotient with jack-o'-lanterns, scarecrows, and a "Freak Fest." *Sun/29-Tues/31, 9 a.m.-9 p.m., Wax Museum at Fisherman's Wharf, 145 Jefferson, S.F. \$6.95-\$12.95. (415) 202-0402.*

Haunted Halloween Cabin This benefit for the Larkin Street Youth Center features live music, a ghost walk (vampire sightings may also occur), costume and pumpkin carving contests, and tasty treats, including, ahem, fried rats. *Sun/29, 7-11 p.m., Stern Grove Cabin, 19th Ave. at Sloat, S.F. \$20-\$25. (415) 752-7546.*

HellBall 5 — Revelation: Explore the Myth There are few better ways to support your community this Halloween than to dance your ass off in a rubber Al Gore mask. HellBall crowns a weekend of holiday events sponsored by New Heritage Foundation, a nonprofit group supporting S.F. gay/AIDS-related organizations. More than \$3,000 in cash and prizes are up for grabs at the costume contest. *Sat/28, 9 p.m.-6 a.m. (costume contest 10 p.m.), San Francisco Concourse Exhibition Center, Eighth*

St. at Brannan, S.F. \$60-\$75. Related events are held Thursday, Friday, and Sunday; check www.hellball.org for information.

Hyde Street Pier Halloween Paint Party The mighty C.A. Thayer, the historic lumber schooner docked at Hyde Street Pier, needs a little TLC. Spend the weekend spitting and shining and bunk down on the old barge Saturday night. Food and board are complimentary — you'll pay in sweat. *Sat/28-Sun/29, 9 a.m.-5 p.m., Hyde Street Pier, corner of Hyde and Jefferson, S.F. Free (reservations required to spend the night). (415) 556-1613.*

Mass: The Halloween Party DJ Phil B rocks the house at 1015 Folsom. *Sun/29, 6 p.m.-midnight, 1015 Folsom, 1015 Folsom St., S.F. \$20-\$30. (415) 431-1200.*

Mexiween The Worm Chamber Ensemble presents works by Chavez, Revueltas, and more at this party in the Presidio. Costumes are mandatory! *Tues/31, 7:30 p.m., Presidio Chapel, 130 Fisher Loop, S.F. \$15. (415) 386-8954.*
'Mother Julian and the Gentle Vampire' release party Vampires can certainly be reluctant, they're often ravishingly handsome, but can these pesky bloodsuckers be gentle? To find out the truth about these matters, attend this book release party for author Jack Pantaleo, who'll read from his work and play the harp alongside other musicians performing music from the novel's companion CD. *Fri/27, 7:30 p.m., Metropolitan Community Church, 150 Eureka, S.F. Free. (415) 707-2129.*

Mysteria, an Evening of Halloween Oddities and Samhain Curiosities Jill Tracy and her Malcontent Orchestra and Rosin Coven ("S.F.'s premiere Pagan Lounge Ensemble") perform, with Puppets and Pie and Spellbinder Magic. And, natch, the "third annual roasting of the Halloweenie." *Tues/31, 9 p.m., Café du Nord, 2170 Market, S.F. \$7. (415) 861-5016.*

Neocrotic Erotic Ball Who needs Miss America when you've got the "Miss Undead 2001 Bloody Pageant"? Put on a costume, or just crawl out of the grave for the night, and check out the glamorously gruesome zombie gals competing for the coveted title. *Sat/28, 10 p.m., Studio 242, 615 22nd St., S.F. \$7-\$10.*

Power Exchange Halloween Ball It's the one night of the year you don't have to check your clothing at the door at this "multilevel sex arena" that boasts a 3,000-square-foot dungeon. The annual fetish ball features "foxy boxing," a costume contest, and a volunteer slave auction at midnight. *Sat/28, 9 p.m.-6 a.m., 74 Otis, S.F. \$20-\$50. (415) 487-9944, www.powerexchange.com.*

Spiral Dance 2000 This year, the annual Spiral Dance takes place after Halloween, but it keeps the spirit of the holiday (in this case, Samhain — the witches' new year) alive with a goddess procession, stilt walkers, ritual invocations, altars for the dead, fire dancers, live drummers and musicians, and more. Proceeds benefit the Reclaiming collective. *Sat/4, 7 p.m., Fort Mason Center, Festival Pavilion, Marina at Laguna, S.F. \$16-\$50. (415) 339-8150.*

Temple of Doom at Ruby Skye See and be seen at this ritzy Union Square dance club's costume bash, where a Maui vacation, a 45-inch big-screen TV, and cash money are among the prizes for best-dressed. *Sat/28, 7 p.m., Ruby Skye, 420 Mason, S.F. \$25. (415) 693-0777, www.ticketweb.com.*

Thriller Lovewords presents A Man Called Adam in "a disco adventure from beyond the grave" (see Critic's Choice in music). Wear a costume and you'll be ever so popular with the ghouls collecting the cover charge. *Sat/28, 9 p.m.-2 a.m., 111 Miuna, S.F. Free before 10 p.m., \$10 after. (415) 974-1719.*

The Undertaker and His Pals This special pre-Halloween eve party features Simpsons episodes ("Treehouse of Terror," anyone?) and ghoulish rawk 'n' roll. Willing party-goers can have their minds read by "paranormal investigator" Brent Alan Gifford. Costumes encouraged. *Sun/29, 10 p.m.-2 a.m., Amnesia, 853 Valencia, S.F. Free. (415) 970-8336.*

Velvet Lounge Masquerade This Halloween bash features soulful tunes by Russell Gatewood; it also doubles as the Golden State Warriors opening night after party, so you may see some extremely tall gentlemen in the house. *Tues/31, 10 p.m.-2 a.m., Velvet Lounge, 443 Broadway, S.F. E-mail levels@pacbell.net to RSVP and for ticket information.*

Who's the Strangest? Emily Look-Alike Contest How many women look like Emily in this city? You know, the naughty Goth chickie with her own line of T-shirts? Haul all your friends (and yourself) down to the Metreon if you have

black hair, bangs, a black dress, and white shoes to win prizes and such. DJs Ms.El, Star Eyes, and Polywog provide the tunes. *Fri/27, 6-9 p.m., Airtight Garage, Metreon, Fourth St. at Mission, S.F. Free. (415) 896-2844, ext 201, www.emilystrange.com.*

Bay Area

Mystery Ball 2000 Headlands Center for the Arts' Artist-in-Residence program benefits from this 15th annual masquerade party. A wide selection of food and beverages, eclectic entertainment from the Hybrid Superheroes and Cuban band Iré, and site-specific artworks spice up the night. Partygoers can also bid on artworks or enter a raffle to win prizes. And, of course, "adventurous costumes" are requested. Reservations required by Wed/25. *Sat/28, 7 p.m., Headlands Center for the Arts, 944 Fort Barry, Sausalito. \$35-\$125 (\$125 ticket includes reception at 6 p.m.). (415) 331-2787, ext 27, www.headlands.org/MysteryBall.*

Napa Active 20-30 Club's 26th Annual Halloween Extravaganza This "adults only" party has a Mardi Gras theme and features dancing, casino-style gambling, food, and live music. Proceeds benefit community youth organizations to assist children with special needs. *Sat/28, 7 p.m.-midnight, Napa Valley Expo, Napa Valley Fairgrounds, 575 Third St., Napa. \$40-\$45. (707) 253-2030.*

Sixth Annual Halloween Freaker's Ball Rain-dance Productions hosts this party, which boasts an alarmingly long lineup of musicians and DJs (including Astral Matrix, Jeno, Garth, Tracy, Rob Monroy, Little John, Polywog, Subal, Lorin, Foxgluv, Akira, Michael B., and more), a costume contest, and an intriguing-sounding "Haunted House Maze." *Tues/31, 8 p.m.-10 a.m. \$15. 1-800-474-4046 for ticket sales and Santa Cruz location info.*

Underwater pumpkin carving contest You read that right. Scuba divers looking to diversify their underwater experiences beyond shipwreck exploration and fish observation best assemble their carving tools and get that Creature from the Black Lagoon costume in order. The local chapter of the HammerHeads, a scuba club, sponsors this event. *Sat/28, 9 a.m., San Carlos Beach, off Hwy. 1, Monterey. Call for price. (925) 551-8478.*

Women's Spiral Dance Celebrate Hallowmass the old-fashioned way: dancing, drumming, and singing into the night. Food, drink, and arts and crafts, too. *Fri/27, doors open at 6:30, Orinda Masonic Temple, 9 Alarinda Road, Orinda. \$23 in advance, \$27 at the door. (925) 256-8109.*

Film/music/theater

The Cramps The legendary band o' monster movie freaks bust out their crypt-shakin', bone-rattlin', sleaze-o-rama rockabilly tunes, many of which ("Teenage Werewolf") just happen to be picture-perfect Halloween anthems. *Tues/31, 8 p.m., The Fillmore, 1805 Geary, S.F. \$25. (415) 421-TIXS.*

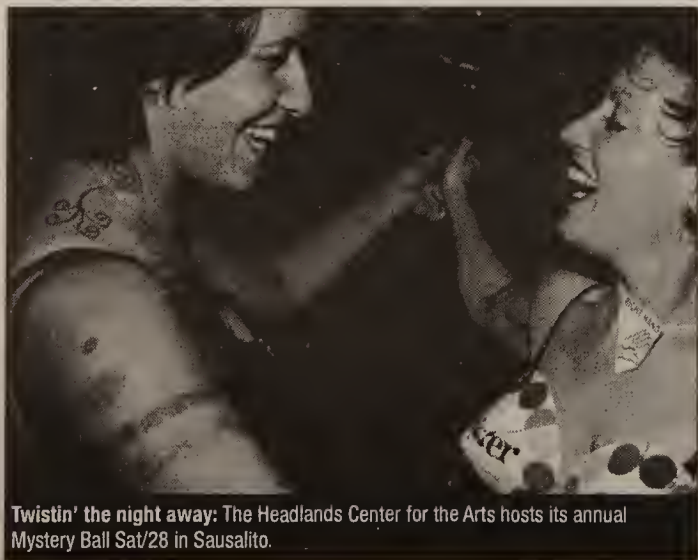
The Fresh Robots The sketch comedy troupe performs "Fresh Robots vs. Space Synergy Zero," a sci-fi satire wherein the Robots use Napster, clones, Donald Plesence, and other secret ingredients to foil an evil space monster's plan to destroy the earth. *Tues/31-Thurs/2, 9 p.m., Punch Line, 444 Battery, S.F. \$8. (415) 397-4337.*

Galaxy Chamber It's Halloween every night for this stalwart San Francisco Goth band, so who better to spread some rockin' gloom and doom your way this Oct. 31? *Tues/31, 10 p.m., Kimos, 1351 Polk, S.F. \$5. (415) 885-4535.*

Groovie Ghoules They're groovy, they're ghoules, and they play rockin' punky tunes for the kids to go-go crazy on Halloween night. Magnolia Thunderfinger and Resinators open. *Tues/31, 9 p.m., Bottom of the Hill, 1233 17th St., S.F. \$7. (415) 621-4455.*

Halloween in Dub Celebrate at Dub Mission's record release party for "Timo's Breaks Volume 5" with live performances by the Tino Corp's Video Squad, Jack Dangers, Ben Stokes, and C.O.D., plus DJs Sep and Bo Square ... watch out for "an extra dose of scary" plus "gratuitous use of reverb and delay." *Sun/29, 9 p.m., Elbo Room, 647 Valencia, S.F. \$6. (415) 552-7788.*

Jill Tracy and her Malcontent Orchestra Haunting chanteuse Jill Tracy leads her band in a performance of an original score to F.W. Murnau's 1922 vampire classic, *Nosferatu* — *A Symphony of Horrors*. For the second year in a row, Foreign Cinema hosts this live music-meets-cinema event. *Fri/27-Sat/28, midnight, Foreign Cinema, 2534 Mission, S.F. \$5. (415) 648-7600.*



Twistin' the night away: The Headlands Center for the Arts hosts its annual Mystery Ball Sat/28 in Sausalito.

halloween day of the dead calendar

Other Cinema You have no choice. You must attend this screening: Al Adamson's *Psycho-A-Go-Go* (a.k.a. *Fiend with the Synthetic Brain*, *Blood of Ghastly Horror*, *The Love Maniac*, *Echo of Terror...*), starring John Carradine as an evil brain-transplant doctor. Also on the bill are Walter Cronkite's "UFO: Friend or Foe?"; the 3-D, Jim Carrey-less *The Mask*; a *Godzilla* highlight reel; and much more. See review in Rep Picks, in Film Listings. *Sat/28, 8 p.m.*, Artists Television Access, 992 Valencia, S.F. \$5. (415) 824-3890.

'Revenge of the Creature' in 3-D In this sequel to the original Universal monster spectacular, scientists capture the Creature from the Black Lagoon, bring him to civilization, and allow him to run ragged through supper clubs and the like. That it's being shown in 3-D is just the icing on this 1955 Jack Arnold classic. Don't blink, or you'll miss a very young Clint Eastwood in one of his earliest roles. *Thurs/26, 5:30 p.m. and 7:30 p.m.; Fri/27, 6:30 p.m. and 8:45 p.m.* Cole Hall Cinema, 513 Parnassus, S.F. \$2-\$3.50. (415) 476-6932.

Rock en Español Halloween Party Orixá, Lodo y Asfalto, Cielo Ceniza, Delirio, and Belly Love play in celebration of everyone's favorite witchy holiday. *Sat/28, 8:30 p.m.*, Paradise Lounge, 308 11th St., S.F. \$9. (415) 621-1912.

Second annual Halloween benefit show Waycross, PBR Street Gang, Beth Lisick Ordeal, Charming Hostess, and Handmaidens America featuring Shana Kingsley play at this "Save San Francisco" benefit. *Sat/28, 8:30 p.m.*, Bottom of the Hill, 1233 17th St., S.F. \$10. (415) 621-4455.

Shocktoberfest!! 2000 Thrillpeddlers presents a night of Grand Guignol-style tales of terror, with "loads of fucked-up shit and nekkid people!" *Thurs/26-Sat/28, 8 p.m.* Exit Theatre, 156 Eddy, S.F. \$15 (reservations strongly recommended). (415) 820-1627.

The Sounds of Terror Halloween ain't Halloween without watching a scary movie to get in the mood. Scary movies are best watched in a theater, so get thee to the Red Vic for the following, all of which need no further introduction: Dario Argento's *Suspria* (1976), *Wed/25, 2, 7:15, 9:25 p.m.*; Ridley Scott's *Alien* (1979), *Thurs/26, 7, 9:25 p.m.*; Ridley's brother Tony Scott's *The Hunger* (1983), *Fri/27, 7:15, 9:25 p.m.*; Brian De Palma's *Carrie* (1976), *Sat/28, 2, 4, 7:15, 9:20 p.m.*; and Alfred Hitchcock's *Psycho* (1960), *Sun/29, 2, 4:20, 7:15, 9:35 p.m.*

'Spirits, Spells, and Siren Songs' Famous witches' arias and ensemble pieces by Verdi (*Macbeth*, *Il Trovatore*), Humperdinck (*Hansel and Gretel*), and Purcell (*Dido and Aeneas*) float through two local churches thanks to the San Francisco Opera Chorus-affiliated sopranos Mitzie Kay Weiner and Elfrieda Lange-mann and mezzo-sopranos Katherine McKee and Heidi Waterman. The divas are backed by actress Shelley Lynn Johnson, flutist Julia Haug Colvig, and pianist Marcie Shipp. *Sat/28-Sun/29, 7:30 p.m.* *Sat*: Holy Innocents Episcopal Church, 4555 Fair Oaks, S.F. *Sun*: St. Francis Lutheran Church, 152 Church, S.F. \$10-\$15. (415) 255-9410.

Tales of Terror Hear frightful, ghostly tales performed by Asian American nonprofit arts organization Eth-Noh-Tec's master storytellers Nancy Wang and Robert Kikuchi-Yngoye — both recent participants in this year's National Storytelling Festival. Kids six and under are welcome at "Lil' Thrills" (6:30 p.m.); older kids and grown-ups can shriek at "Tantalizing Tales of Terror for the Brave at Heart" (8 p.m.). *Sat/28, Randall Museum, 199 Museum Way, S.F. \$5-\$13.* (415) 282-8705.

True Fiction Magazine The local long-form improvisation troupe aims to terrify (and amuse) comedy fans with "Halloween Horror!," their annual seasonally apropos gig at the Bayfront Theater. *Fri/27-Sat/28, 8 p.m.* Bayfront Theater, Fort Mason Center, Marina at Laguna, S.F. \$13-\$15. (415) 824-1559.

Umo Ensemble The "Buffoon Theater" company uses its unique brand of physical comedy in its performance of *El Dorado*, a humorous, fantastical look at the Spanish explorer's search for gold in the New World. The first 30 folks to come in costume get in free. *Tues/31-Sun/5, 8 p.m.*, Theater Artaud, 450 Florida, S.F. \$17-\$20 (Tues/31, pay what you can). (415) 621-7797.

Bay Area

Halloween Creepy Comedy Jam Nelson Martini and Miracle Malone headline this event, which also features a costume contest for audience members. *Sat/28, 8:30 p.m.*, Jazz Beat Performance Center, 1801 Jefferson, Oakl. \$10-\$12.



Trick or freak: The UMO Ensemble's uninhibited buffoons perform in *El Dorado* Tues/31-Sun/5 at Theater Artaud.

(510) 982-0490.

Halloween Reggae Party Ras Kidus headlines, with guests Haf Breed, Jah Fly, Unda P, Hurricane and Majestic, P.O.D.E.ville Man Dam, and DJ Jah Bonz. *Tues/31, 9 p.m.*, Ashkenaz, 1317 San Pablo, Berk. \$9. (510) 525-5054.

Music of the Devil The College of Marin presents a concert of new operatic works featuring *Lucifer's Dream* by German composer Karlheinz Stockhausen and *Oral Treason: A History of the Devil* by Argentina's Mauricio Kagel. Paul Smith directs. *Fri/27, 8 p.m.*, Lefort Recital Hall, Fine Arts Bldg., College of Marin, 835 College, Kentfield. \$5. (415) 485-9460.

'The Tinger' The tinger wriggles away from Vincent Price and scuttles after you in William Castle's 1960 classic. Don't forget to scream! *Tues/31, 7:30 p.m.* New PFA Theater, 2725 Bancroft, Berk. \$3.50-\$6. (510) 642-1412.

Kids/festivals

Boo at the Zoo Kids, wear a costume (but no mask — when animals get scared, it's no fun) and participate in a "haunted" Nature Trail walk with live animals along the way, ride the specially spook-ified Little Puffer steam train, and check out the "Creepy Crawly Critter" event in the Insect Zoo (yikes!). Time your visits to the elephants, polar bears, lemurs, and other zoo residents to coincide with special "pumpkin presentations" made to many of the animals. What's a 500-pound gorilla gonna do with a pumpkin? Whatever he wants, of course! *Sat/28, 10 a.m.-3 p.m.*, San Francisco Zoo, Sloat at 45th Ave., S.F. Free with zoo admission (\$1.50-\$9). (415) 705-0761.

The Cannery's 23rd Annual Halloween Festival Bring your nickels, dimes, and silver dollars to drop into UNICEF collection boxes at the Cannery's annual festival, which boasts a multicatered costume contest (Most Enchanting, Best Group Costume, Littlest Ghoul, etc.) Live entertainment by clowns and magicians, cookie decorating, arts and crafts, and other activities highlight this annual Halloween extravaganza. *Sun/29, noon-4 p.m.*, The Cannery, 2801 Leavenworth, S.F. Free. (415) 771-3112.

Children's Harvest Festival Face painting, storytelling, crafts, a raffle, and more highlight this annual event at the Playmates Cooperative Preschool. *Sat/28, 10 a.m.-3 p.m.*, 2340 42nd Ave., S.F. Free. (415) 681-2025.

Family Halloween Festival The Randall Museum applies its hands-on, art-and-science-are-cool educational tactics to Halloween, transforming into a creepy castle filled with games, face-painting and pumpkin-carving stations, ghost stories performed by Michael Katz, crafts, and special exhibits including "Dr. Randalstein's Lab," "Animals of the Night," and "The Terrible Tunnel." *Sat/28, 11 a.m.-3 p.m.*, Randall Museum, 199 Museum Way, S.F. Free (some activities \$0-\$1). (415) 554-9600.

Gardens Ghoulery Walk The green lawns and peaceful fountains next door to the Metreon may not make for the spookiest atmosphere, but Halloween is in full effect as costumed kids and their parents set out collect treats from participating Yerba Buena Gardens neighbor organizations. *Sun/29, noon-5 p.m.*, Yerba Buena Gardens, Mission between Third and Fourth Sts., S.F. Free. (415) 543-1718.

Great Halloween Art and Pumpkin Festival West Portal's about as close to Main Street as you'll find in this city, so head down to this

blissfully down-home-ish block party, which features arts and crafts, a costume parade, live entertainment, and how-to pumpkin-carving demos. *Sat/28-Sun/29, 10 a.m.-5 p.m.*, West Portal between Ulloa and 15th Ave., S.F. Free. (415) 249-4640.

Halloween Carnival The Stonestown YMCA hosts an event for kids, with a haunted house, games, and trick-or-treating. *Sat/28, 5-8 p.m.*, Stonestown YMCA, 333 Eucalyptus, S.F. Free. (415) 242-7100.

Spooky Tales "Scary Mary" makes the hair on the back of your neck stand up with terrifying tales. For kids six and up. *Sat/28, 2 p.m.*, Public Library, Main Branch, 100 Larkin, S.F. Free. (415) 557-4400.

Strybing Arboretum and Botanical Gardens Halloween celebration Plants can be scary, too! Head down to Golden Gate Park to make a mask from twigs, leaves, berries, and other nature-made materials; learn about leaf skeletons; decorate pumpkins and gourds; and explore the facility's 17 theme gardens growing a total of 7,000 plant varieties from all around the globe. *Sat/28, 11 a.m.-3 p.m.*, Strybing Arboretum and Botanical Gardens, Golden Gate Park, Ninth Ave at Lincoln, S.F. Free. (415) 661-1316.

Bay Area

Bats, Rats, Wizards, and Lizards Environmental learning center Coyote Point Museum hosts a Halloween-y Family Discovery Day, with storytelling, critters up close and personal, and a special presentation by Patricia Winters, who has the equally ominous and exciting nickname, "The Bat Lady." *Sun/29, 10 a.m.-4 p.m.*, Coyote Point Museum, 1651 Coyote Point Drive, San Mateo. \$1-\$3. (650) 342-7755.

Berkeley Farmer's Market Saturday, head to the Farmer's Market for pumpkin carving (featuring safe tools for the kiddies) and costume and hat making with the East Bay Depot for Creative Re-Use (a great resource for both kids and grown-ups). Tuesday, go in costume for tricks and treats. *Sat/28, 10 a.m.-3 p.m.*, Center at MLK Jr. Way, Berk. *Tues/31, 1 p.m.-dusk*, Derby at MLK Jr. Way, Berk. Free. (510) 548-3333.

Boo at the Zoo The Oakland Zoo hosts a day of Halloween fun for costumed kids (like the S.F. Zoo, masks are not allowed): a musical show by the Cotton Candy Express, a costume parade, face-painting and other activities, special Wildlife Theater presentations, and other spooky thrills. *Sat/28, 11 a.m.-3 p.m.*, Oakland Zoo, 9777 Golf Links Rd., Oakl. Free with zoo admission (\$4.50-\$6.50). (510) 632-9525, ext. 132.

Danville Art and Halloween Festival This downtown fest features more than 200 booths of jewelry, painting, dolls, and other handmade items; master pumpkin-carving demonstrations; a parade; a "backyard carnival"; activity booths; and, for anyone who's not already stuffed with trick-or-treat goodies, a pie-eating contest. *Sat/28-Sun/29, 10 a.m.-5 p.m.*, Hartz Ave between Diablo Rd. and Hartz Way, Danville. Free. (415) 249-4625.

Fall Carnival Chabot Elementary School hosts a carnival to raise money for its enrichment programs; on tap are a haunted house, food, game booths, and a samba performance by Damaceno. *Sun/29, noon-4 p.m.*, Chabot Elementary School, 6686 Chabot Rd., Oakl. Free. (510) 238-6621.

Continued on page 88

DOORS AT 8PM

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JILL KNIGHT

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40-GRIT • PSYPHERIA
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LOWER
BALLROOM
7PM DOOR
21+

LIVE 105 FREAKSHOW (COSTUME CONTEST)
ORGY
LINKIN PARK
DUST FOR LIFE

LIVE 105

SAT 10/28
\$15/18

LOST AT LAST
SCOTT HUCKABAY

FRI 11/3 & 11/4
\$25 PER NIGHT
7PM DOOR

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THE ROOTS • GURU
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JAGUAR • JAZZYFATNASTIES

SUN 11/5
\$20/22
7PM DOOR

BEENIE MAN
MICHAEL ROSE

FRI 11/10 &
SAT 11/11
\$20/22 PER
NIGHT

MARITIME HALL 5 YEAR ANNIVERSARY
ZERO & SPECIAL GUESTS

SAT 11/11
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"DEATH ACROSS AMERICA"
VADER
DYING FETUS • CEPHALIC CARNAGE • DEEDS OF FLESH

THU 11/16
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7:30 DOOR

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FRI 11/17
\$20

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MURPHY'S LAW
IMPOTENT SEA • SNAKES • PRIMITIVE REASON

SAT 11/18
\$15

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WED 11/22
\$20
7:30 DOOR
ON SALE 11/5

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calendar halloween day of the dead

Kids/festivals

From page 87

Fright Fest Six Flags Marine World theme park features special Halloween-themed rides, haunted houses (including the new "Carnival of Doom"), wandering zombies, and other ghoulish surprises. Fri/27-Sat/28, 10 a.m.-11 p.m.; Sun/29, 10 a.m.-9 p.m.; Mon/30-Tues/31, 6-10 p.m., Six Flags Marine World, 2001 Marine World Parkway, Vallejo. \$19.99-\$39.99. (707) 643-6722.

Grossology The Lawrence Hall of Sciences hosts a family Halloween party temptingly themed "Grossology" — that is to say, "the science of gross things" — the highlight of which is a presentation on how to make remarkable simulations of snot, poop, blood, and barf from everyday household materials. While you're at LHS, tour "In the Dark," a new exhibit about animals who live without light. Reservations are required for this event. Sat/28, 6:30-9 p.m., Lawrence Hall of Science, Centennial Drive off Grizzly Peak Blvd., UC Berkeley, Berk. \$8-\$12. (510) 642-5134.

Halloween at the Mansion The historic (possibly haunted) Pardee home was built in 1868 and housed three generations of Pardees, including two Oakland Mayors, one of whom went on to be California's Governor. Now the estate is the Pardee Home Museum, and they're having their first-ever Halloween party with flashlight tours, scary storytelling, a ghost hunt, Ouija boards, and more. Sat/28, 6-9 p.m., Pardee Home Museum, 672 11th St., Oakl. \$5-\$13. (510) 763-9218.

Halloween at the Square The ghost of Jack "O'Lantern" London probably won't be there, but if he did happen to wander into the square that bears his name, he could be in a costume contest, play in a scavenger hunt, stuff a scarecrow, and participate in other fun holiday activities. Arrive early — there'll be free pumpkins for the first 50 families. Sat/28, 10 a.m.-3 p.m., Jack London Square, 427 Water, Oakl. Free. (510) 814-6000.

Haunted Mansion Gallery for Marin and Bay Area artists by day...Frankenstein's castle by night! Last year, 1,000 lit ghosts, witches, and Pokémon characters raided this event, which features magic shows, refreshments, the "Tattoo Parlor of the Dead," and other delights for kids. Sat/28, 2-4:30 p.m., Falkirk Cultural Center, 1408 Mission, San Rafael. \$2. (415) 485-3328.

'A Horrific Halloween Hoot' Ballet dancers, stilt walkers, acrobats, and other talented players add to this kid-friendly performance about a witch who misplaces her magic. Children in costumes can win prizes. Sat/28-Sun/29, 7 p.m., Glenview Performing Arts Center, 1318 Glenfield Ave, Oakl. \$6. (510) 531-0511.

Jack O' Lantern Jamboree Mother Goose and similar storybook pals live at Children's Fairyland year 'round, but at the end of October, ghosts, goblins, and friendly witches add to the population at this Oakland theme park. This year, kids can attend "Halloween school," be in a parade, play games and try out rides at the carnival, make crafts, watch puppet shows, meet the Fairyland animals, and hone trick-or-treating skills. Fri/27-Sun/29, noon-7 p.m. Children's Fairyland, 699 Bellevue Ave, Oakl. \$6. (510) 452-2259, www.fairyland.org.

Mid-Evil Castle Women's community service group the Candle Lighters hosts its annual spook-a-licious "Ghost House." Proceeds go back into the community. Wed/25-Thurs/26 and Mon/30, 6-9 p.m.; Fri/27, 6-10 p.m.; Sat/28, 1-10 p.m.; Sun/29, 1-9 p.m. Chadbourne Carriage House, Fremont Blvd. at Mowry Ave., Fremont. \$2. (510) 796-0595.

New School Halloween Bazaar Help out the New School's scholarship fun and playground project by checking out this day of fun. Mask making, face painting, apple bobbing, games, and live entertainment by the Tatsumaki Taiko drum group add to the festivities. Sat/28, 10 a.m.-4 p.m., New School of Berkeley, 1606 Bonita, Berk. Free. (510) 548-9165.

Un-Haunted House Not everyone wants to be freaked out by ghosts and other Halloween haunts, so Sulphur Creek Nature Center is hosting this wildlife-themed event, which combines educational activities about nocturnal animals with crafts, games, a campfire, and more. Sat/28, 6-9 p.m. and Sun/29, 1-4 p.m. Sulphur Creek Nature Center, 1801 D St., Hayward. \$3-\$4. (510) 881-6747.

Pumpkin Patch Trains Okay, so it's a bit of a drive, but if you visit the Western Railway Museum in Solano County, you can hop a train to a real-live pumpkin patch for some old-fashioned

Halloween fun, including a giant tree swing, a petting zoo, and handmade crafts. Kids 3 to 14 get to take home a free pumpkin. Sat/28-Sun/29, 11 a.m.-5 p.m., Western Railway Museum, 5848 State Hwy 12, Suisun City. \$4-\$7. (707) 374-2978, www.wrm.org.

Día de los muertos

Chicanos en Mictlán: Día de los Muertos in California Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the United States. Ongoing through Dec. 31, Wed.-Sun., 11 a.m.-5 p.m. (first Wed., noon-7 p.m.) Mexican Museum, Fort Mason Center, Bldg. D, Marina at Laguna, S.F. \$3-\$4 (free first Wed.). (415) 441-0404.

Days of the Dead: Staying Connected/Manteniendo Conexión Bring a tribute offering for a loved one to ArtBeat's ("your Days of the Dead headquarters") exhibition and altar installation by gallery artists. The show kicks off with a reception and blessing of the community altar (Wed/1, 6-8 p.m.) and an open house (Thurs/2, 6-8 p.m.). Nov. 1-12, gallery hours: Sun.-Mon., noon-4 p.m.; Tues.-Thurs., noon-8 p.m., Fri.-Sat., noon-9 p.m. ArtBeat Gallery, 3266 21st St., S.F. Free. (415) 643-8721.

Death and Memory: Mexico's Día de los Muertos Various objects used to celebrate Mexico's Day of the Dead are on display in conjunction with the Mexican Museum's "Chicanos en Mictlán" exhibit. Ongoing through Nov. 26, Tues.-Fri. and Sun., 11 a.m.-5 p.m.; Sat., 10 a.m.-5 p.m. San Francisco Museum of Craft and Folk Art, Fort Mason Center, Bldg. A, Marina at Laguna, S.F. \$1-\$5 (free Sat., 10 a.m.-noon; first Wed., 11 a.m.-7 p.m.). (415) 775-0990.

Death and Rebirth At this Day of the Dead celebration, Precita Eyes Mural Arts and Visitors Center studio recognizes muralists and their loved ones. Late graffiti artist Dream is honored in a special tribute. Bring an offering to share. Thurs/2, 7 p.m.-midnight. Precita Eyes Mural Arts and Visitors Center, 2981 24th St., S.F. Free. (415) 285-2287.

Día de los Muertos Instituto Familiar de la Raza and La Casa de los Jóvenes cosponsor a community procession to honor the spirits of deceased ancestors and relatives. Participants are asked to bring candles to carry. Fri/3, 6 p.m., 2919 Mission, S.F. Free. (415) 647-4141, ext 700.

Encantada Gallery of Fine Arts The gallery holds several events in conjunction with its current exhibit of altars, offerings, and paintings, *Día de los Huesos—Día de los Muertos (Day of Old Bones—Day of the Dead)*. Sat/28, 1-3 p.m.: "Breaking Pan Together" traditional Day of the Dead bread workshop with Laurie Mackenzie (call gallery for reservation). Sun/29, 3 p.m.: gallery talk with altar makers and artists. Through Wed/1: take a docent tour; decorate your own sugar skull with artist Juan Puente (call gallery for reservation). Thurs/2, 6 p.m.: make-up artist Nancy Obregon helps create traditional skeleton faces; 7 p.m.: *Los Muertitos* celebration. Bring a candle for the community altar.

La Gloria Mortal Create, the Academy of Art College's Latino artists' organization, holds a reception at the gallery followed by a party at the Cellar (685 Sutter, S.F.) to mark the opening of a new Day of the Dead exhibit. Sat/28, 5-8 p.m. (exhibit runs through Fri/3; gallery hours daily, 9 a.m.-6 p.m.), AAC Gallery, 688 Sutter, S.F. Free. (415) 931-5892.

'Labyrinth of Cultures/Laberinto de las Culturas' This is far more than simply the coolest haunted house you'll ever be in; it's an artistic, seasonally appropriate exploration of the Mission's current battle against gentrification. A literal labyrinth of interconnected rooms, curator Rene Yañez and coproducer Hack Davis's assemblage of various artists' works includes Miquel Molina's sculptural interpretation of Zapatisa, a "mummy automaton" by Peoplehater (Philip Sanchez), a recreation of African cave paintings by Patricia Montgomery and Kermit Amenophis, and more. The exhibit also features a children's area with crafts and activities. Wed/25-Fri/27 and Tues/31-Thurs/2, noon-4 p.m. (closing party Thurs/2, 7-10 p.m.); Sat/28-Sun/29, 10 a.m.-5 p.m. SomArts, 934 Brannan, S.F. Free. (415) 555-2131.

Procesión Ritual del Día de los Muertos The Colectivo del Rescate Cultural sponsors a ritual procession, which this year honors the rebirth of Meso-American mythological figure Quetzalcoatl, a Toltec king known as "the Feathered



Heavenly voices: Opera singers Katherine McKee, Elfrieda Langemann, Mitzie Kay Weiner, and Heidi Waterman (from left) perform songs penned for witches in "Spirits, Spells, and Siren Songs," Sat/28-Sun/29 at various churches in San Francisco.

Serpent." The procession includes traditional Aztec dancers, plus representations of the 13 Sacred Standards; the public is invited to bring candles and offerings to place on any of five altars in Garfield Park (corner of 25th St. and Harrison). Thurs/2, 7 p.m., meet at 24th St. and Bryant, S.F. Free. (415) 405-2050.

Bay Area

Días de Muertos/Days of the Dead, Staying Connected/Manteniendo Conexión Participating artists include Guarina Lopez, Brandon McLane, Sean Levon Nash, Gabriel Navar, Michael Roman, Rosa Diaz-Serrano, and Gustavo "Retremendo" Vasquez. A community reception kicks off the exhibit of art and site-specific altars (Thurs/26, 3-6 p.m.). Oct. 26-Nov. 9, gallery hours: Mon. and Thurs., 11 a.m.-5 p.m.; Tues.-Wed., 11 a.m.-7 p.m. Laney College Art Gallery, 900 Fallon St. Tower Bldg., Oakl. Free. (510) 464-3586.

Día de los Muertos Altars, live music, and a procession mark this North Bay celebration. Fri/3, 5:30-7:30 p.m., Falkirk Cultural Center, 1408 Mission, San Rafael. \$2. (415) 485-3328.

Día de los Muertos: Retablos and Dedicatory Altars Various groups and families present different displays that represent artistic, cultural, and spiritual facets of Day of the Dead. Fri/27, 5:30-8 p.m., Sat/28-Sun/29 and Wed/1-Sun/5, 11 a.m.-8 p.m. Sonoma Valley Museum of Art, 551 Broadway, Sonoma. Free. (707) 939-SVMA.

Fifth Annual Día de los Muertos Fruitvale Festival Fruitvale's predominately Latino community is growing by leaps and bounds, and this celebration draws from the indigenous traditions that honor the ancestors and give strength to the spirit of life. Last year more than 60,000 people attended what is now becoming one of Oakland's largest festivals. With food, community altars, an art pavilion, a lowrider car show, and three stages of music (featuring John Santos and the Machete Ensemble, Cana Roja, B-Side Players, Brenda Boykin, Banda Rio Verde, the New Morty Show, Los Mocosos, Los Centzontles, Quetzal, and others), it's a colorful family event that's sure to stir the bones of every calavera. Sun/29, 10 a.m.-5 p.m., between Fruitvale Ave and International Blvd., Oakl. Free. (510) 535-6904.

La Flor y la Calavera: Altars and Offerings for the Days of the Dead This exhibit puts a historical spin on Day of the Dead, exploring the holiday's pre-Columbian origins. It also features art and altars created by Chicano and Latino artists, including one honoring Fruitvale activist Josie de la Cruz and Carmen Flores; altars made by local school kids; and photos of contemporary Día de los Muertos celebrations in Mexico. Ongoing through Nov. 26, Tues.-Thurs. and Sat., 10 a.m.-5 p.m.; Fri., 10 a.m.-9 p.m.; Sun., noon-5 p.m. Oakland Museum of California, 1000 Oak, Oakl. \$4-\$6. 1-888-OAK-MUSE.

Chuy Varela also contributed to this guide.

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music

Music listings are compiled by Masi Reeves. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 25

Rock/blues/hip-hop

Elin Jr, Pi, Salvation Air Force Paradise Lounge. 8:30pm.
Illa-dapted Club Boomerang.
Pure Ecstasy Top of the Mark. 4pm, \$6.
Real Kids, Pinkz, Bobbyteens C.W. Saloon. 8:30pm, \$20.
Hadden Sayers Biscuits and Blues. 9pm, \$10.
Stillmen, Seattle Sensations, Six String Eric and the Lazy Ranch Boys Elbo Room, 10pm, \$6.
Tragically Hip Fillmore. 8pm, \$20.
Velvet Elvis, Ausaur Tongue and Groove. 9pm, \$4.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Bob Dalpe and the Compass Rose Trio West-in St. Francis Hotel, 335 Powell; 397-7000. 5pm.
Enrico's House Band Enrico's. 7pm. With Bing Nathan, Lee Bloom, and Ned Boynton.
John Goodman, Frank Jackson, and Mark Stock Cypress Club. 8pm.
Jack Hicks Carta, 1760 Market; 863-3516. 7pm.
Vince Lateano Trio Jazz at Pearl's. 9pm.
Abbey Lincoln Masonic Auditorium. 8pm, \$20-25. Part of San Francisco Jazz Festival.
Mike Lipskin and D'Lilah Montroe House of Shields. 5:30pm.
Steve Lucky and the Rumba Bums Cafe Co-omo. 9:30pm.
Open mic Bistro E Europe, 4901 Mission; 469-5637. 7pm.
Tom Postilio Plush Room. 8pm, \$25. Through Sun/29.
Todd Sickafoose Trio Black Cat. 9:30pm, 11pm, 12:30a.
Jill Tracy Bruno's. 10pm.
We Three John's Grill, 63 Ellis; 956-0069. 6:30pm.
Youth in Jazz Justin Herman Plaza. Noon, free. Part of San Francisco Jazz Festival.

Bay Area

Muraskai Ensemble Yoshi's. 8 and 10pm, \$8.
Bob Schoen Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Acoustic open mic Lost and Found Saloon. 8:30pm.

Bay Area

Orchestra Original Mr. E's Spotlight on the

Chub

Fans of XTC and Oingo Boingo would be remiss to not check out *Everflap-pin' Nonstopper*, the first full-length CD from San Francisco's Chub. The relatively new quintet, which has gained a surprisingly large, rabid following in the past year, might be in danger of being best known for its outlandish shows, weird outfits, and perpetually tropically costumed fans, but that would be a shame. Lead singer Boe Gatiss makes with the whimsical lyrics and a playful Andy Partridge-y, Danny Elfman-y tenor over angular chords, sprawling instrumentation, uptempo rubber-band rhythms, convoluted vocal harmonies, traditional '80s high-on-the-mids production, and complex song structures with genre nuances (calypso, Western, synth pop, doo-wop, gospel, swing, etc.) as varied as the band's wardrobe collections. Not only does nobody else seem to be doing this kind of music right now in the Bay Area — hardly anybody seems to be having this much fun, either. For those who love leis and drinks with fruit in them but hate Jimmy Buffet and drunk people who dance on the bar, this band's for you. Info: (415) 550-CHUB. (Summer Burkes)

Chub plays Fri/27, 9 p.m., Paradise Lounge, 308 11th St., S.F. Call for price. (415) 861-6906.

Send tapes to Demo Tape, Bay Guardian, 520 Hampshire, S.F., CA 94110. The Demo Tape o' the Week is available in MP3 format — check it out at sfbg.com. If you or your band wish to submit a demo, include a signed copy of our legal release, online at www.sfbg.com/AandE/demo/release.html.

Square, 2203 Marina Square Loop, Alameda; (510) 52-EVENT. 8pm, \$12.
Doc Trout Ashkenaz. 9pm, \$5.

Dance clubs

Audible Colors Top. 7-10pm. 2-step with Simon DK, Digs and Woosh.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Break An Sibiu, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael, the Baroness, and Hank the Guy with Records spinning funky breaks and house.
Bunaka 11:11 Lounge, 1330 Polk; 885-2652. 10pm-2am. Reggae and salsa.
Club Blaze 1028 Geary; (925) 946-6216. 9pm. With DJ Rob Reyes, DJ T-Ski, and DJ Rum.
Club Three 330 Ritch. 10pm. Tech house, trance, and ambient.
Cream Butter, 354 11th St; 863-5964. 8pm-2am.
Dark Sparkle Cafe du Nord. 9pm, \$3-5. Dark 70s and 80s.
Discover Ruby Skye. 9pm-3am, \$10. House music with Ben Doren.
The Dish Blind Tiger, 757 Broadway; \$20-1621. 9pm. With residents Juss Derek, Luke, and weekly guests.
Elephunk Justice League. 9pm-2am, \$7. Hip-hop music with the Beat Junkies, Shortkut, Rocker-T, and more.
Expansions Movida Lounge, 200 Fillmore; 934-8637. 9pm. Afro-Latin rare grooves with DJ Vinnie.
Focus Nickie's BBQ. 9pm. DJ Masao and Bump Tribe spin deep house.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants, and DJ Design.
Groove Jet Holy Cow. 9pm. With local DJs.

House of Stone Endup. 10pm-4am, \$5-7. With resident DJs Blackstone, Sam, and Charlotte the Baroness.
JazzJungle Tongue and Groove. 9pm, \$4. Drum 'n' bass with Hector Welsh and FleTop.
Lithium Lounge 26 Mix. 9pm-2am. With Shan Kenner and guests playing live jazz, drum 'n' bass, and dub.
Nessun Dorma HiFi. 10:01pm. With rotating residents Evan Madden, Queen Agnes B, and Anthony, spinning house.
Progress Liquid, 2925 16th St; 289-6833. 9pm, \$3. DJs Icon, Rikki, and Belle spin techno and trance.
Qool 111 Minna. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Red Wine Social Dalva, 3121 16th St; 332-5800 ext. 211. 10pm-2am. With Toph One.
Seance Backflip. 9pm-2am, \$5. With Didje Kelli, Franky Boissy, Foxxee, and guests spinning house and 2-step.
Sound Invasion Boomerang. 8pm, \$5. Hip-hop, R&B, and reggae with the Almighty DJs.
Therapy Bohemia, 1624 California; 474-6968. 10pm. DJs Reda, Maurice, and Eferm spin deep house.

Bay Area

Third World Blake's. 9:30pm, \$5. U.C. Buu, DJ Add, and Jah Bonz spin soca, hip-hop, and reggae.

thursday 26

Rock/blues/hip-hop

Five Iron Frenzy, Monkey, Ultimate Fakebook,

Continued on page 93

demo tape o' the week

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Sat. 11/4 \$12/15*
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DANA JENSEN

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THURS 10/26
POST JUNK TRIO \$5
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MCNEAL QUARTET \$7
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critic's choice: music

David Holmes

Fri/27, bas

Don't let his new rock-meets-dance soundtrack productions fool you: Belfast native David Holmes will drop some nasty, freak-your-booty-to-the-ground house tracks at this opening for Funky Wasabi, a new party from Kelly Edwards. Holmes was bred on Northern soul and disco and began spinning at 15. Soon after, he opened up Sugar Sweet, a club night that was widely recognized as the first down and dirty dance music club in Northern Ireland. Holmes is an accomplished producer who's remixed everyone from St. Etienne to Andrew Weatherall, and although he has spent much of his recent career producing avant-garde film scores, he's got a lot of sticky house under his belt, too. So worry not, all you house divas — it's all about deep, sexy house when he's on the decks. Don't miss tonight's show with openers the Freeloaders and DJs Foxxee and Nathan. 9 p.m., 383 Bay, S.F. \$15. (415) 820-9696, www.bas-space.com. (Amanda Nowinski)



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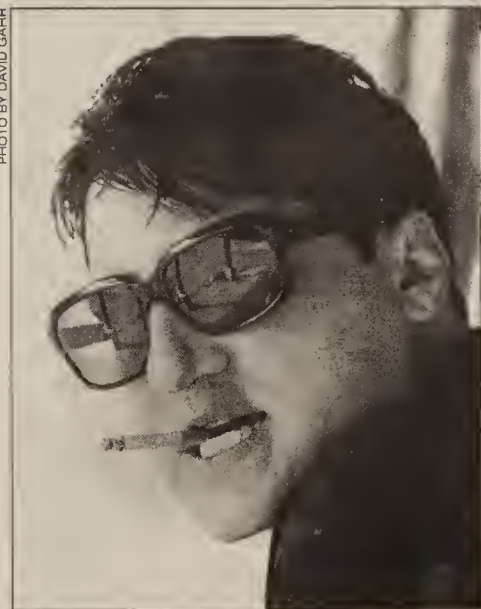
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bus; (415) 291-8255.
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(415) 495-3099.
Johnny Foley's 243 O'Farrell;
(415) 954-0777.
Les Joulins 44 Ellis; (415)
397-5397.
Julie's Supper Club 1123
Folsom; (415) 861-0707.
Justice League 628 Ovi-
sadero; (415) 289-2038.
Kate O'Briens 579 Howard;
(415) 882-7240.
Kimo's 1351 Polk; (415) 885-
4535.
King Street Garage 174
King; (415) 665-6715.
Last Day Saloon 406
Clement; (415) 387-6343.
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1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson;
(415) 771-0377.
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Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-
0365.
Biscuits and Blues 401 Mason; (415) 292-
2583.
Black Cat 501 Broadway; (415) 981-2233.
Blackthorn Tavern 834 Irving; (415) 564-6627.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-
8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-
4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-
0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-
4204.
The Cafe 2367 Market; (415) 861-3846.
Cafe Bastille 22 Belden; (415) 986-5673.
Cafe Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-
7390.
Cafe Niebaum-Coppola 916 Kearny; (415)
291-1700.
Casanova Lounge 527 Valencia; (415) 863-
9328.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club Malibu 3369 Mission; (415) 821-7395.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-
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CoCo Club 139 Eighth St; (415) 626-2337.
Cosmos 2730 21st St; (415) 282-9926.
Covered Wagon Saloon 917 Folsom; (415)
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Cypress Club 500 Jackson; (415) 296-8555.
Deuces 2319 Taraval; (415) 566-9122.
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Eastside West 3154 Fillmore; (415) 885-4000.
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Endup 401 Sixth St; (415) 357-0827.
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Expansion Bar 2124 Market; (415) 863-4041.
Fillmore 1805 Geary; (415) 346-6000.
42 Degrees 235 16th St; (415) 777-5559.
Gathering Cafe 1326 Grant; (415) 433-4247.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.

Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-
7279.
Make-Out Room 3225 22nd St; (415) 647-
2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Mexican Bus Bus leaves from Chevy's at
Fourth Street at Howard; (415) 546-3747.
Moose's 1652 Stockton; (415) 989-7800.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-
5238.
Old First Church 1751 Sacramento; (415) 474-
1608.
111 Minna St 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-
5577.
Paradise Lounge 308 11th St; (415) 861-
6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-
1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pow! A Cocktail Lounge 101 Sixth St; (415)
278-0940.
Powerhouse 1347 Folsom; (415) 552-8689.
Purple Onion 140 Columbus; (415) 398-8415.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Cliff Hotel, 495 Geary; (415)-
775-4700.
Rick's 1940 Taraval; (415) 731-8900.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Rose Pistola 532 Columbus; (415) 399-0499.
Ruby Skye 420 Mason; (415) 693-0777.
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Saloon 1232 Grant; (415) 989-7666.
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Shanghai 193D 133 Stuart; (415) 896-5600.
Shannon's 1609 Powell; (415) 982-8898.
Simple Pleasures Cafe 3434 Balboa; (415)
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Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
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1311.
Someplace Else 1795 Geary; (415) 440-2180.
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South Beach Billiards 270 Brannan; (415)
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Starlight Room Drake Hotel, 450 Powell;
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Stars 555 Golden Gate; (415) 861-7827.
Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Sweat Shop 1943 Mission; (415) 487-1903.
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Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 431-
0700.
33D Ritch 330 Ritch; (415) 541-9574.
Tip Top Inn 3001 Mission; (415) 824-6486.
The Top 424 Haight; (415) 864-7386.
Tongue and Groove 2513 Van Ness; (415)
928-0404.
Top of the Mark Mark Hopkins Intercontinen-
tal Hotel, 1 Nob Hill; (415) 616-6916.
Toronado 547 Haight; (415) 863-2276.
Transmission Theater 314 11th St; (415)
861-6906.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 248-1319.
Up & Down Club 1151 Folsom; (415) 626-
2388.
Velvet Lounge 443 Broadway; (415) 788-
0228.
Venue 9 252 Ninth St; (415) 626-2169.
Vivande Ristorante 670 Golden Gate; (415)
673-9245.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-
5054.
Baltic 135 Park Place, Point Richmond; (510)
235-2532.
Bison Brewing Company 2598 Telegraph,
Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-
0886.
Bluesville 131 Broadway, Oakl; (510) 893-
6215.
Caribee Dance Center 1408 Webster, Oakl;
(510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510)
655-3349.
Club Fusetti 815 West Francisco, San Rafael;
(415) 459-6079.
Eli's Mile High Club 3629 MLK Jr Way, Oakl;
(510) 655-6661.
Fourth Street Tavern 711 Fourth St, San
Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk;
(510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-
2733.
Island Paradise Club 1436 Webster, Alameda;
(510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510)
524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo,
Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk. (510) THE-
ROCK.
Kimball's East 5800 Shellmound, Emeryville;
(510) 658-2555.
Lindie's Bar and Grill 2765 Clayton, Con-
cord; (925) 676-7272.
New George's 842 Fourth St, San Rafael;
(415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415)
459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-
9926.
Panache 639 E. Blithedale, Mill Valley; (415)
388-3493.
Paramount Theatre 2025 Broadway, Oakl;
(510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510)
549-2559.
La Peña Cultural Center 3105 Shattuck,
Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Starry Plough 3101 Shattuck, Berk; (510)
841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-
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Sweetwater 153 Throckmorton, Mill Valley;
(415) 388-2820.
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Veterans Memorial Building 200 Grand,
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The Idiots
Fracas
Eddie Haskell's

Wed 11/01: Kung Fu USA
Flatus (New Jersey)

Sat 11/04: The Monitors
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Phantom Limbs

Wed 11/08: Dayglo Abortions
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HOT BOY VIDEO TEA DANCE
5:30 pm - 9:00 pm, then
1970's, 80's & Euro
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With DJ Nemesis

OPENING
NOVEMBER 18th
GROOVE CONFIDENTIAL ©
10:00 pm - 12:00 am, then
Euro videos & dance party
12:00 - 2:00 am
With DJ Nemesis

★★★★★★★★★★★★★★★★

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HAPPY HOUR 5:30 pm to 8:00 pm
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Halloween/Costume Party 10 Bands with Magic, Acrobats and Dancers

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Saturday, October 28th, 11:00 pm

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Ian Brennan Presents: Azizga and Sunfur

Save San Francisco Benefit \$10:00 donation

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 And DJ JJ
10PM

10/27 Pop
LAVAY SMITH AND HER F
RED HOT SKILLET LICKERS
10PM

10/28 60's Soul
THE INCITERS Sa
 The Vessels
10PM

10/29 Pop
 Bimbo's 365 Club and Cafe Du Nord Su
PRESENT:
JILL SOBULE
 Opening: Jill Knight
9PM

10/30 Performance Cabaret
MARK GROWDEN'S M
ELECTRIC PINATA
 And Special Guests
9PM

10/31 Dark/Pop/Rock
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 SF'S PREMIERE PAGAN LOUNGE ENSEMBLE WITH
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Thursday 26

From page 89

Big City Rock the KGB Cactus Club. 7pm, \$8.
Kingcake Baobab, 3388 19th St; 643-3558.
10pm.
Kottonmouth Kings, Fishbone, Corporate Avenger, Primitive Reason, Rehab Maritime Hall. 7pm, \$16-18.
Laura Love, Jill Knight The Cellar at Johnny Foley's. 8pm.
Plus Ones, Stiff Richards, Kirby Grips Bottom of the Hill. 9:30pm, \$6.
Queens of the Stone Age Fillmore. 8pm, \$16.50. See 8 Days a Week, page 84.
Shaggy Boom Boom Room.
Slender, Mack Truck, Spits C.W. Soloon. 9:30pm, \$5.
3 Day Stubble, Monitors Kimo's. 9:30pm, \$5.
Tom Tom Club, Live Human Great American Music Hall. 9pm, \$18.
Wisdom of Harry Justice League.

Bay Area

Amy Rigby Starry Plough. 9:30pm, \$6.
Shu-ma-to, Karate Dog, Resonatore Stork Club.
Twinkle Brothers Ashkenaz. 9:30pm, \$12.

Jazz/new music

Cannonball Butterfly, 1710 Mission; 864-5575. 10pm. With DJ Aspect.
Andre Custodio, Wolfgang Chan Luggage Store Gallery. 8pm, \$6-10.
Dick Fregulia and Vince Gomez Cobalt Tavern. 7pm.
Jazz Mandolin Project Bimbo's. 8pm, \$20. Part of San Francisco Jazz Festival.
Joy of Jazz San Francisco Brewing Company, 155 Columbus; 434-3344. 8:30pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm.
BJ Papa La Gondola, 15 Columbus; 956-5528. 8pm.
Post Junk Trio Black Cat. 9:30pm, 11pm, 12:30a.
Tom Postilio Plush Room. 8pm, \$25. Through Sun/29.
Tom Shaw Carta, 1760 Market; 863-3516. 7pm.
Marcus Shelby Orchestra Bruno's. 10pm.
Madeline Eastman, Vince Lateano Trio Jozz at Pearl's. 9pm.
Paul Vorn Hagen Enrico's. 7pm.
Larry Vuckovich Jazz at 33, Pier 33, Embarcadero; 788-4343. 8pm.
Wally's Swing World Top of the Mark. 8:30pm, \$6.

Bay Area

Will Downing Kimball's East. 8pm.
Irakere Yoshi's. 8pm, \$20. In the wake of the Buena Vista Social Club fever that's gripped Afro-Cuban jazz fans over the last two years, it's easy to forget about the modern bands that first made inroads in spite of the U.S. embargo. Irakere's explosive combination of fusion, Ellington-influenced big band jazz, and traditional Cuban music took the States by storm in the late '70s. Almost 30 years later, pianist Jesus "Chucho" Valdés continues to lead a more acoustic-focused Irakere in fiery explorations of Afro-Cuban sounds. (Dave Pehling)
Ann Ramsay Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Julio Bravo Cafe Cocomo. 10pm.
John Fry Bistro E Europe, 4901 Mission; 469-5637. 7pm.
Ben Krames Quartet Eastside West. 8pm.
Alison Lengauer Simple Pleasures Cafe. 8pm.
Ritmo and Armonia Elbo Room. 10pm, \$6.

Bay Area

East Bay Science and Arts Middle School Bart Plaza, Shattuck at Center, Berk; (510) 549-2230. Noon. "Fall for the Arts" music series.

Dance clubs

An Sibin 1176 Sutter; 929-1992. 9:30pm-2am. With Danosan and Huey spinning house.
Blend Storyville. 10pm-2am. With Corazon, Papi Chocolate, and Papa Joe.
Body and Soul Backflip. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.
Carnivale VSF. 9pm-2am. \$5. Jezebella with guest DJ Fernando.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Club Townsend 177 Townsend. Benefit for the San Francisco Late Night Coalition.
DiscoKitty Polly Esther's. 9pm. '70s and '80s with DJ Chill.
Double Clutch Sacrifice. 10pm-2am. IB spins old-school breaks.
Elementary Movida Lounge, 200 Fillmore; 934-8637. 9pm. With DJ Sloppy J spinning jazz, funk, and Latin.
Electrofreq 354 11th St; 863-5964. 7pm.
Equality 2246 Jerold; 430-2169 ext 8870. 10pm-2am. Hip-Hop, reggae, funk, soul, old school, jazz and spoken word with rotating residents.

Continued on page 94

"An unlikely restaurant
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-SF Chronicle

"Herb Caen would
love this place"
-HERO Magazine

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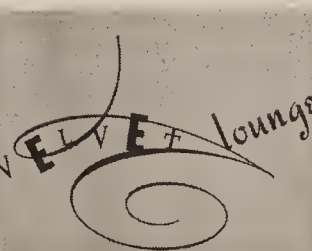
critic's choice: music

A Man Called Adam

Sat/28, Minna Street Gallery

The duo A Man Called Adam haven't been around as long as Eve, but in the 15-year-old realm of dance music, the '80s should suffice as ancient enough. Brits Sally Rodgers and Steve Jones create a strange and beautiful brew of house and jazz, for which they are massively popular on the club-kid resort island of Ibiza. The team began as a jazz combo in the '80s and have since turned primarily electronic, recording both acid jazz and jazz-house tracks; they're best known for 1990's "Barefoot in the Head," an eerie, truly psychedelic acid jazz track. Since then they've put out a sizable body of work, including the Ibiza dance floor anthems "Estelle," "Easter Song," and "All My Favourite People" and the 1998 album *Duende*. Expect sweet house sounds and jazzy tidbits as A Man called Adam DJ at a special "Halloween Thriller" party from Loveworks, a

consistently joyous monthly house joint. And if you take ass-shaking seriously, you don't want to miss resident Matt Valenz's opening deep-disco-house set. 9 p.m., 111 Minna, S.F. Free before 10 p.m., \$10 after. (415) 974-1719, www.111annex.com. (Amanda Nowinski)



Friday 10/27

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Saturday 10/28

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DOC TROUT and the
Original McCarthy's
String Band plus
Bluegrass Intentions
8 dance lesson w/Patti Whitehurst

THURS 10/26 10 PM-2 AM \$5
DEAD DJ NITE

FRI 10/27 9 PM \$17
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DANCE PARTY
SAM
MANGWANA

The prince of
Congoese Rumba in
a rare Bay Area
appearance

SWING
& LINDY HOP
SAT 10/28 9:30 PM \$11
LAVAY SMITH
and Her Red Hot
Skillet Lickers
8 pm dance lesson w/Nick & Shanna

A NIGHT OF MUSIC BY WOMEN
SUN 10/29 8 PM \$10
**MEG MCELROY
RACHEL GARLIN
HELEN CHAYA**

HALLOWEEN REGGAE PARTY
BETTER DREAD THAN DEAD
TUES 10/31 9 PM \$9
RAS KIDUS & GUESTS
Haf Breed Jah Fly
P.O.D.E. Vill Crew
DJ Jah Bonz

Sweetwater

www.SweetwaterSaloon.com

153 Throckmorton
Mill Valley ★ 415-388-2820

Wednesday 10/25
Ledisi w/ Anibade
9pm

Thursday 10/26
Vinyl
9:30pm

Friday 10/27
Bill Kirchen
9:30pm

Saturday 10/28
Joe Louis Walker
Opening:
Jill Knight
9:30pm

Sunday 10/29
Jules Broussard
4-8pm

Monday 10/30
Open Mic
8pm

Tuesday 10/31
Halloween Party
MOTHER HIPS
Opening:
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9pm

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Illa Dapted
"The Mic Club" Hosted By Nomad

Thurs. 10/26
Acoustic Melodies with
The Apparitions
Attila + Dave Project
Clay Hawkins
Sean Thorton

Fri. 10/27
Hard Rock
Riptopolis
Ozone
Box Car 6
OZLA

Sat. 10/28
Alt. Rock
(Never, Never)
Moonlife
Naked Toe Trick
The Real Patty Cline

Sun. 10/29
Hip Hop
Lady Bee Productions presents
Black Out With Slump Lordz
School Yard Roc Roo
DJ Kool C
DJ I Cue

Mon. 10/30
Open Mike 9pm-11:30pm
Singer Songwriters, Bands Welcome

Tue. 10/31
Hip Hop/MC Open Mike
Eric Zero and Crash of Electricity
Feemon Circle
Mic Club Hosted by Nomad

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info line: 621-4455

Wed. 10/25
7:30
\$7
Seven Percent Solution
Winfred E. Eye
Internal/External

Thurs. 10/26
8:30
\$6
The Plus Ones
Stiff Richards
Kirby Grips

Fri. 10/27
10:00
\$7
Polkacide
Polkaholics
Big Lou's Polka Casserole

Sat. 10/28
8:30
\$10
Jon Brennan presents
Charming Hostess
Beth Lisick Ordeal
Waycross
PBR Streetgang
Handmaiden America

Sun. 10/29
5:30
\$7
Jon Brennan presents
all-you-can-eat BBQ at 4pm
Dismemberment Plan
J Church
Radio Four

Mon. 10/30
9:00
\$5
Continental
Fall of Olive
Dolly Rocker

Tue. 10/31
9:00
\$7
Jon Brennan presents
Groovie Ghoules
Magnolia Thunderfinger
Resineaters

Wed. 11/1
9:30
\$8
Damon and Naomi
with Ghost
Ana D

UPCOMING

Thurs. 11/2
Mates of State
John Vanderslice
The Court & Spark

Fri. 11/3
Broadcast
Cinerama
DJ Aaron Axelsson

Sat. 11/4
Cinerama
Aisters Set
Rainer Maria

Sun. 11/5
5pm
all-you-can-eat BBQ at 4:00
Pedro the Lion
Death Cab for Cutie
Starflyer 59

Sun. 11/5
9pm
Death Cab for Cutie
Pedro the Lion
Kind of Like Spitting

Mon. 11/6
Mooney Suzuki
Sean Na Na
Mountain Con

Tue. 11/7
Elf Power
The Minders
Places

Sun. 11/8
Sunset Valley 8
Char Alambides 9
Sun City Girls 11
Klubstitute 12
High On Fire 13
International Noise Conspiracy 15
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SOPHISTIFUNK (WARM SOULFUL FUTURE
WORLD - HOUSE MUSIC)
LIVE: BREAKBEATS - DIS: MAURICIO AVILES,
COOL CHRIS (TWICE AS NICE), TRAVIS (SURE
SHOT), & REUBEN (BLEND) \$5-7/10PM

THURS. 10/26
OPEN FOR DINNER AND COCKTAILS.
NO COVER / 7PM
REGGAE LOUNGE
LIVE: MARDY GAUDY FEATURING: DIS: GOLDEN
AX & UBOL (REGGAE AND DANCEHALL)
\$10/10PM

FRI. 10/27
OPEN FOR COCKTAILS.
NO COVER / 5PM
HAPPY HOUR W/ TED SHRED
(JAZZ FUNK) 6-9PM
TRUE SKOOL (HIP HOP CLASSICS, FUNK & DANCEHALL)
LIVE: PSYCHOKINETICS
DIS: DUSTIN FOSTER, ABLE, CROOP D'VILLE, CLOCKWORK,
AND REN & THE VINYL ARCHEOLOGISTS \$10/10PM

SAT. 10/28
OPEN FOR DINNER AND COCKTAILS.
NO COVER / 5PM
TRANSMISSION (ECCLECTIC FUNK)
LIVE: FELONIOUS: ONE LOVE HIP-HOP
DIS: LOCAL 1200 (TENT) \$7 W/ COCKTAILS, 10 W/ DUTY / 10PM

SUN. 10/29
OPEN FOR COCKTAILS.
NO COVER / 9PM
REGGAE LOUNGE (REGGAE, LIVE ROOTS & DANCE HALL)
FEATURING "LICKSHOT CREW (LIVE) W/ HURRICANE GILBERT &
ALLEGRETIC DJ'S SPINNING REGGAE & TECHNO
\$10/10PM

MON. 10/30
CLOSED. CLUB ALWAYS AVAILABLE FOR PRIVATE
EVENTS CALL 441-1751

TUE. 10/31
OPEN FOR COCKTAILS.
NO COVER / 9PM
BEAT BLAST (THE LAST...) BEAT LOUNGE
DIS: LLOYD, CODE 538, MR. E, DERRICK D AND THE
TOWGA KID SPINNING ECCLECTIC UNDERGROUND HIP
HOP-THE HOTTEST DJ'S BREAKERS AND TURNTABLISTS!
\$5-10 / 10PM

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music calendar

Thursday 26

From page 93

Fight Club 26 Mix. 9pm-2am. DJ Def, and guests.
Free Liquid, 2925 16th St; 790-6594. 10pm-2am. With DJ Dimitri and guests.
Flavasauce Manhattan Lounge, 699 Market; 543-0191. 6-10:30pm, \$4. House music with fredness and N8 Castro.
Groove Manhattan Lounge, 699 Market; 399-8305. 10:30pm-2am. House music with resident Gourachandra, and guests.
Jalapeño Room 2565 Mission; 285-6969. 10:30pm. Masquerade bash with DJs Rene, Saul, and Lester spinning hip-hop, R&B, reggae, house, and Latin.
Kit Kat Endup. 10pm-4am, \$10.
Meow Glas Kat. 9pm-2am, \$10. With DJ Switch, Kevin Armstrong, and R. Tiger spinning soul, R&B, and house.
Popsene 330 Rich. 10pm-3am, \$5. Britpop, indie, mod, new wave, electronic, and '60s soul with Aaron and Jeremy.
Pssst 11:11 Lounge, 1330 Polk; 885-2652. 10pm. Hip-hop and open mic with Element.
Reform Skool Stud. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.
Shift Millennium, 1031 Kearny; 434-1308. 9pm-6am.
Souiness Hush Hush Lounge, 496 14th St; 241-9944. 9:30pm-2am. DJ Goldmyne and English Steve spin vintage soul and R&B.
Str8 Up and Down Club. 10pm-2am, \$10. With Ben Doren and Julius Melendez.
Ten 15 Folsom 1015 Folsom. LTJ Bukem. See 8 Days a Week, page 84.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

Bay Area

Beatdown Jupiter. 8pm. With Delon, Add 1, Yamu, and guest Phil Sherburne.
So Many Styles Eli's Mile High Club. 8pm. DJs Styles, Kendread, and special guests spin funk and soul.

Classical

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 7:30pm, \$23-165. The opera presents a world premiere of Jake Heggie and Terrence McNally's *Dead Man Walking*, with mezzo-soprano Susan Graham in the primary role. Through Sat/28.

Friday 27

Rock/blues/hip-hop

B-Side Players Elbo Room. 10pm, \$7.
Beautiful South Fillmore. 9pm, \$26.50.
Elvin Bishop and Smoky Smothers Biscuits and Blues. 8:30 and 10:30pm, \$20.
Black Kali Ma, Songs for Emma Tempest. 9pm.
Brenda Boykin's house party Bruno's. 11pm.
Detonators, Stellavision, Cecily, Ted Savaris Hotel Utah. 9pm.
Holy Kiss Edinburgh Castle. 9pm, \$5.
John Lee Hooker and the Coast to Coast Blues Band Bimbo's. 9pm, \$27.
NRBQ Last Day Saloon. 9pm, \$15.
P Sims, Instant Bro, Blue Tulip, Chub Paradise Lounge. 8:30pm, \$9. See Demo Tape o' the Week.
Super Diamond Slim's. 9pm, \$18.
Testament, Agent Steel, 40-Grit, Psypheria, Ld50, Techno-Dlogy Maritime Hall. 7pm, \$18-20.
Til Seven Years Pass Over Him Kino's. \$5.
Venus Bleeding, Fabulous Disaster C.W. Saloon. 6pm, \$3.
Vinyl, Noboby from Ipanema Great American Music Hall. 8:30pm, \$12.50.

Bay Area

Inch Connections, Tabloids, Fixture Stork Club. \$5.
Redmeat 86 Starry Plough. 9:45, \$5.
She Mob Port Lite. 9:30pm.
Songo, Jdogs Blake's. 9:30pm, \$5.

Jazz/new music

Will Bernard Quartet Butterfly, 1710 Mission; 864-5575. 10:30pm. With DJ Andre.

Continued on page 96

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SHOW INFO: 415-346-6000
www.thefillmore.com

THE GRAMPS
HALLOWEEN NIGHT!
OCTOBER 31
DOORS 7 / SHOW 8

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DOORS 8 / SHOW 9 • \$18 ADV. / \$18 DOOR
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SUPER DIAMOND
DOUBLE FUNK CRUNCH (FRI.)
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REGGAE ANGELS

TUES., OCT. 31 • DOORS 8 / SHOW 9
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THE TWILIGHT SINGERS
FEATURING GREG DULLI OF AFGHAN WHIGS
PJ OLSSON

WED. & THURS., NOV. 1 & 2
DOORS 8 / SHOW 9 • \$18 ADV. / \$18 DOOR
CHERRY POPPIN' DADDIES
OPM

FRI., NOV. 3 • DOORS 8 / SHOW 9
\$13 ADVANCE / \$14 DOOR
BOX SET
HEATHER COMBS
KASEY CHAMBERS

SAT., NOV. 4 • DOORS 8 / SHOW 9
\$12 ADVANCE / \$12 DOOR
SUPERSUCKERS
AMAZING CROWNS
STREETWALKIN' CHEETAHS

WED., NOV. 8 • DOORS 7:30 / SHOW 8
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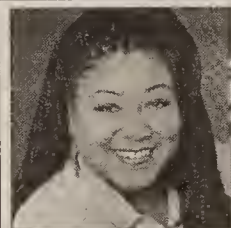
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FRIDAY & SATURDAY, NOVEMBER 3 & 4

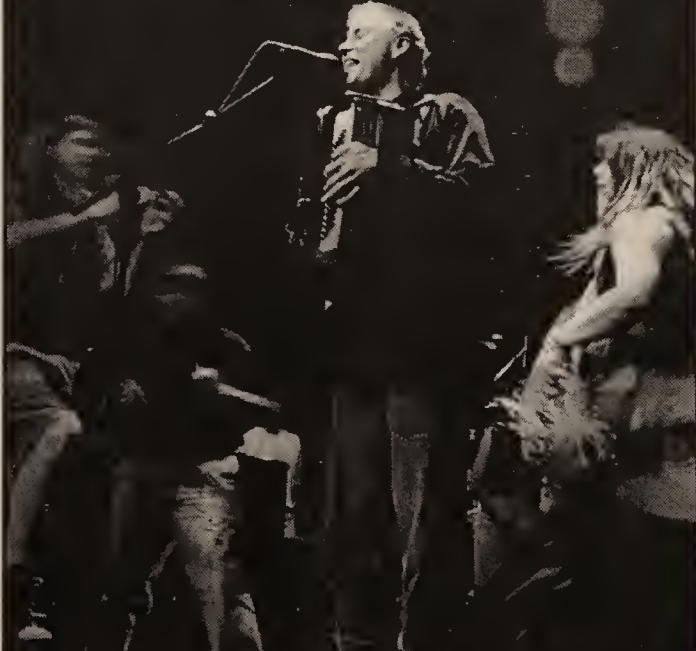
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music calendar

Friday 27

From page 94

Black Market Jazz Orchestra Top of the Mark. 8pm, \$10.
Kenny Brooks Trio Eastside West. 8pm.
Vicki Burns Cafe Prague, 584 Pacific; 443-3811. 9:30pm.
Phillip Crawford and Steve Fowler Carta, 1760 Market; 863-3516. 9pm.
Ken Fishler Duo Cobalt Tavern. 7pm.
Chris Huson Moose's. 8pm.
John Ingle/Dan Joseph Duo Clarion Music Center, 816 Sacramento; 391-1317. 8pm, \$11.
Ken Kingsbury Circadia. 9pm, \$3.
Lee Konitz, Paul Bley, Trio 3 Herbst Theatre. 8pm, \$18-35. Part of San Francisco Jazz Festival.
Charles McNeal Quartet Black Cat. 9:30pm, 11pm, 12:30a.
Tom Postilio Plush Room. 8pm, \$25. Through Sun/29.
Lou Rawls, Etta James Masonic Auditorium. 8pm, \$20-52. Part of San Francisco Jazz Festival.
David Robbins Trio Café Claude. 7pm.
Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.
LaVay Smith and her Red Hot Skillet Lickers Café du Nord. 10pm, \$7.
Paul Vorn Hagan Quintet Jazz at Pearl's. 9:30pm. Through Sat/21.

Bay Area

Will Downing Kimball's East. 8pm.

Irakere Yoshi's. 8pm, \$24.

Folk/world/country

Brass Monkey, Sambada Tongue and Groove. 9pm, \$7.
Danubius Bistro E Europe, 4901 Mission; 469-5637. 7pm.
Hideo Date, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Josh Jones Quartet 850 Cigar Bar, 850 Montgomery; 291-0850. 10pm.
Vanessa Vertee Simple Pleasures Cafe. 8pm.

Bay Area

Dori Caymmi Mr. E's Spotlight on the Square, 2203 Marina Square Loop, Alameda; (510) 523-8368. 8:30 and 10:30pm, \$15.
Sam Mangwana Ashkenaz. 9pm, \$17.

Dance clubs

Activate Manhattan Lounge, 699 Market; 552-1346. 5-10pm. Kylene, Brian Cox and Chameleon spin techno.
Atmosphere Galia, 2565 Mission; 822-2835. Call for time. Positively Red spins hip hop, 1&B, and club classics.
Cyberbionics Movida Lounge, 200 Fillmore; 934-8637. 7pm. Jazz, salsa, and funk.
Fag Fridays Endup. 10pm-5:30am, \$8. With Rolo, Ruben Mancias, and Blackstone.
Far East Blind Tiger, 787 Broadway; 788-4020. 10pm-2am, \$5. House and 2-step with Paul Craven, and guests.
Garage 1028 Geary; 430-2169 ext. 9183. 10pm. House music with residents James Reed, and Mone.
House Beautiful Sno-Drift, 1830 Third St; 431-4766. 10pm-4am. With Jenö, J.Z., and Fredness, plus guest Kenny Hawkes.
Ibiza Club NV, 525 Howard; 339-8686. 9:30pm. R&B, Top 40, and salsa.
Ignition Sacrifice. 10pm-2am, \$5.
Into the Sound Rawhide II, 280 Seventh St; 820-1555. 621-1197. With Jenö, Garth, Tony, and Matthew.
Kori Noor Cafe Cocomo. 9pm. Hindi and house.
Lava Lounge 330 Ritch. 10pm, \$5. R&B, reggae and worldbeat with Billy Vidal and guests.
Life VSF, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics and grooves.
Love's Revenge 1326 Polk; 346-6478. 10pm, \$7. Underground dance music with rotating residents. Proceeds benefit drug rehab and homeless programs.
Metronome Ballroom 1830 17th St; 252-9000. 9pm, \$8. Ballroom dance party.
Nikita 1015 Folsom. 10pm, \$15. With rotating DJs and guests Parks and Wilson.
Sequence Glas Kat. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.
Sister 26 Mix. 10pm-2am, \$7. DJ Anna, DJ Stef, and Little Mishka.

Continued on page 101

PIER 23
C A F E

Wednesday October 25
SALSA DANCE CLASS W/ RON 8:30p
CUBANACAN 10p

Thursday October 26
ED KELLY & THE JAZZ KNIGHTS
W/ ROBERT STEWART 10-2am

Friday October 27
CLYDE STREET 10-2am

Saturday October 28
JETHRO JEREMIAH
REGGAE 10-2am

Sunday October 29
RHYTHM CITY
W/ ROBERT STEWART 5-9pm

Monday October 30
MARTY EGGERS & FRIENDS 5-7:30

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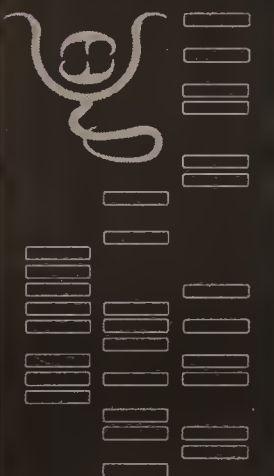


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Catch my drift? Continental played their free jazz rock recently at the Edinburgh Castle.

Continental

The wide expanse

On a recent Thursday night at the Edinburgh Castle pub's upstairs room, the audience relaxed on the bench theater seating, munched on fish and chips, glugged some Boddington's brown ale, and watched as four-piece instrumental outfit Continental played their collective heart out.

Continental started off their set with "Pacific Sprawl," while Mike Eul sat at his Yamaha keyboard, twisting and tweaking knobs and creating fuzzy, old organ noises. Brent Kimble joined in and strummed soothing bass notes while Matt Holt plucked soft, Western guitar chords. Gabriel Coan carefully tapped his drum kit, lightly punctuating the bass rhythm. Eul's keyboard buzzed while the melody flowered and flowed. The instrumental grew in intensity as it burst with notes and noises and hard-hitting drums.

Throughout Continental's set, there were inspired moments of experimentation. In "The Maker's Last Stand," the whimsical Hawaiian keyboard and e-bow guitar glued together and grew from an introspective melodic trance to a distorted big bang. The tune "Oxbow" started off unassumingly with a light, airy bass and marching-band drums, and when a guest violinist came on, the song burgeoned into a sweeping, faux-orchestral epic. A midset triptych of "Nora," "Rhinceros," and "Take Two for Safety" managed to cover a lot of musical ground, with three guitar changes, some crafty use of both keyboards, guitar distortion, and unexpected changes in drumming directions — each song starting off rock and roll, then transitioning into loose free-jazz jams, and then back again.

Continental's central sound is inspired by bands like Tortoise, the Sea and Cake, the Beach Boys, and Sonic Youth. There was a familiarity there, like they'd interpreted the noise and pop of the above bands through a California filter — but their altered treatment of familiar territory, coupled with a talent for strong and sweeping arrangements, made their songs unique. Continental play their record release party with Dolli Rocker and Fall of Olive Mon/30, 9 p.m., Bottom of the Hill, 1233 17th St. (at Missouri), S.F. \$5. (415) 621-4455. (Wendy Murray)

Sangre Amado

Satan's lil' helpers

Longtime stalwarts of San Francisco's underground metal scene, Sangre Amado (Spanish for "precious blood") have been ripping apart crowds at the C.W. Saloon and Gilman Street since 1997. While I witnessed the Lucifer's Hammer set some time ago, the band's unique delivery left an indelible impression on my brain.

Sangre Amado's opening salvo, "Trance of an Imperfect Soul," delivered a crushing blow to the audience's collective skull. Guitarist-lead growler Stone Clement and bassist Jesicka Christ bashed out a martial riff in lockstep with drummer Lil' Sunshine before the whole band erupted into a classic satanic speed metal sprint reminiscent of old-school Slayer and Possessed. The song cycled through several churning variations of the main theme before screeching to an abrupt halt.

With nary a pause, the ferocious power trio exploded into "Unnatural Existence." The maelstrom of distortion and double-bass drumming soon transformed into more multiple-riff mayhem and the tag-team vocal cord shredding of Clement and Christ. This variation on the standard one-note death metal growl gave the band a distinct advantage over the average satanic horde that graces the Lucifer's Hammer stage.

Sangre Amado's entertaining between-song banter won them more points. Well, it wasn't so much stage banter as Clement and Christ exchanging guttural utterances and alley-cat yowls, but it showed a sense of humor behind the apocalyptic music that most bands of their ilk sorely lack.

"The Pleasures Never End" continued the assault at top speed and top volume. While many metal bands try to cover up a lack of tightness with ultra fast tempos, there was no questioning Sangre Amado's skill. Lil' Sunshine made like Dave Lombardo on PCP as Christ's unusual bass playing style (using her three middle fingers together as a pick when not white-knuckling a Steve Harris gallop) matched Clement's meat-grinder guitar note for note.

The schizophrenic chaos of "Jesus Diseases" and "The Fucked Clump of Multi-Genitalia" (yikes!) only served to confirm the obvious: Sangre Amado are a highly evolved infernal machine that can kick the most metal of asses. Sangre Amado play Tues/31 (for a special "Metalween" edition of Lucifer's Hammer), 9:30 p.m., Covered Wagon Saloon, 917 Folsom, S.F. \$5. (415) 974-1585. (Dave Pehling)

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Friday 27

From page 96

Square Ruby Skye. 9pm-3am. With resident Jerry Ross.
Stay High Fridays Up and Down Club. 10pm, \$5. Hip-hop and electronic music with Delon, Brandin, Meliss, Big Will, and others.
Wisdom Nickie's BBQ. 9pm-2am. Wisdom spins funk and soul classics.
XL Manhattan Lounge. 699 Market; 764-6922. 9pm-2am. With resident Repete.
Zapp An Sabin. 1176 Sutter; 929-1992. 7pm-2am. Simon DK Diggs, Woosh, Kelvin & Adonis. Benefit for Andie P. Cotton.

Bay Area

Overamerica2000 West Grand Event Center, Maritime at West Grand, Oakl. (408) 535-0321. 8pm-6am. \$30-35. Electronica tour with more than 25 DJs including Carl Cox, Christopher Lawrence, and more.
Baja Fridays Club Luce, 2439 Durant, Berk; (510) 594-4083. 10pm, \$5. With Caesar Garcia, and Paolo Vincenti.

saturday 28

Rock/blues/hip-hop

Red Archibald and the Internationals Bis-cuits and Blues. 9pm, \$12.50.
B-Side Players Elbo Room. 10pm, \$7.
Charming Hostess, Beth Lisick Ordeal, Waycross, PBR Street Gang Bottom of the Hill. 8:30pm.
Demonics, Dialtones, Jack Saints El Rio. 10pm, \$5.
Dickies C.W. Saloon. 9pm, \$10.
Eddie Haskels, Fracas, Idiots, Load Levellers Tempest. 9pm, \$5.
Jeff Krebs Band, Darling Clementines, All Wrecked Up Hotel Utah. 9pm.
Ledisi Bruno's. 11pm.
Mr. T Experience, Nerf Herder, Vegas de Milo, Applesauce, Mephisto Odyssey Fillmore. 9pm, \$9.
NRBQ Last Day Saloon. 9pm, \$15.
Ray's Vast Basement Catacombs, 276 Capp; 552-8329. 10pm.
'Rock on Español' Paradise Lounge. 8:30pm, \$9.
Brittany Safranek Barnes and Noble, 2552 Taylor; 292-6762. 7pm.
Super Diamond Slim's. 9pm, \$18.
Zmerzlina Peacock Lounge. 9pm.

Bay Area

Charmless, Librarians, Stress Family Robinson Port Lite. \$3.
Chatterbox 19 Broadway. 10pm.
Halloween Murder Ballad Bash Starry Plough. 9:30, \$8.
Santana Concord Pavilion. 7pm, \$31-58.

Jazz/new music

Alphabet Soup Eastside West. 8pm.
Don Alberts, Frank Pasentino, and Buddy Barnhill Cypress Club. 8:30pm.
Jane Burnett and the Spirits of Havana Ghirardelli Square. 1pm, free. Part of San Francisco Jazz Festival.
Broun Fellinis Black Cat. 9:30pm, 11pm, 12:30a.
Randy Craig Duo Cobalt Tavern. 7:30pm.
Jeanne Hoffman and Don Bennett Moose's. 8pm.
Josh Jones Quartet 850 Cigar Bar, 850 Montgomery; 291-0850. 10pm.
Lorna K. Café Claude. 7pm.
Kevin Keller St. James Church, 4620 California St., S.F. (510) 601-TWEB. 7:30pm, \$10-12. See 8 Days a Week, page 84.
Dave Mathews Trio Enrico's. 8:30pm.
BJ Papa Cafe Prague, 584 Pacific; 433-3811. 9:30pm.
Tom Postilio Plush Room. 8pm, \$25. Through Sun/29.
Cecil Taylor Herbst Theatre. 8pm, \$18-35. Part of San Francisco Jazz Festival.
Paul Vorn Hagan Quintet Jazz at Pearl's. 9:30pm.
Paula West Gould Theatre, Palace of the Legion of Honor. 2pm, \$22. Part of San Francisco Jazz Festival.
Bishop Norman Williams, Joy of Jazz San Francisco Brewing Company, 155 Columbus; 434-3344. 8:30pm.

Bay Area

Dori Caymmi Mr. E's Spotlight on the Square, 2203 Marina Square Loop, Alameda; (510) 523-8368. 8:30 and 10:30pm, \$15.
Ducksan Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Will Downing Kimball's East. 8pm.
Irakere Yoshi's. 8pm, \$24.

Folk/world/country

Cecelia Cruz, Oscar D'Leon Bill Graham Civic Auditorium. 8:30pm. \$32. Part of San Francisco Jazz Festival.
Charanson Cafe Cocomo. 10pm.
Kristy Kruger Simple Pleasures Cafe. 8pm.
Mary, Tom and Dan Balkan Trio Bistro E Europe, 4901 Mission; 469-5637. 7pm.
Snake Trio Circadia. 9pm, \$3.

Bay Area

Lavay Smith and her Red Hot Skillet Lickers Ashkenaz. 9:30pm, \$11.

Dance clubs

An Sabin 1176 Sutter; 929-1992. 9:30pm-2am.
Michael Anthony Spundays.
Baysiks Top. 7-10pm. With Affect, Fiction, and Dom Some.

La Belle Epoque Top. 7-10pm. With Wish FM.
Contrast Blind Tiger, 787 Broadway; 788-4020. 10pm-2am. House music.
Eklektic Cat Club. 10pm-3am. Genome, Glyde, Ivry, Felix the Dog, and others.
Fatcat! 330 Ritch. 9pm. Reggae dancehall.
Future Roots Movida Lounge, 200 Fillmore; 934-8637. 9pm. With Kevin and Huckster.

Continued on page 102



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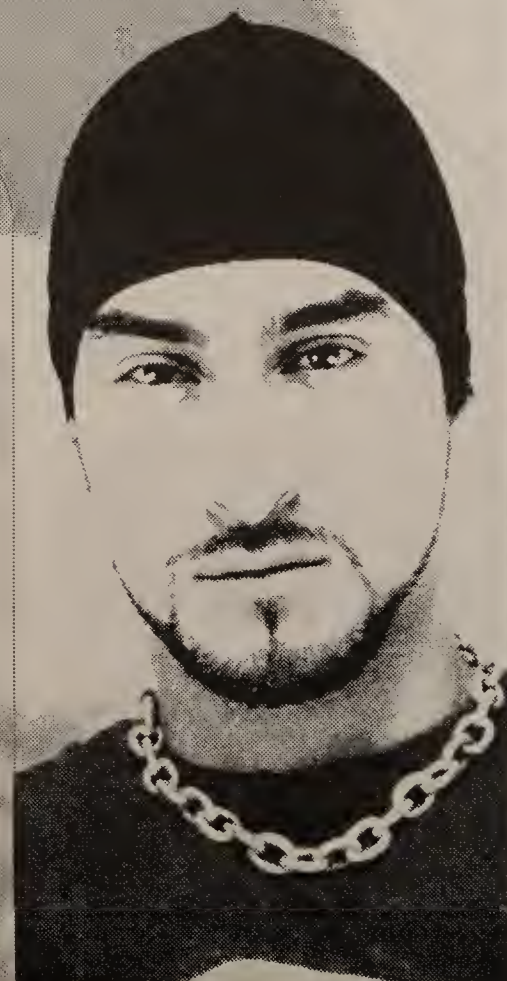
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Sunday 29

From page 102

Love Motel Rasselas. 6pm.
Tom Postilio Plush Room. 5pm, \$25.
Sacred Space with Greg Osby and Joe Lovano Grace Cathedral. 7pm, \$20-32. Part of San Francisco Jazz Festival.
Eric B Trio Bird and Beckett Books, 2788 Diamond; 586-3733. 3pm.
Jonathan Rotem Trio Black Cat. 9:30pm, 11pm, 12:30a.
Mitch Schmitt and Alexander Smith Carta, 1760 Market; 863-3516. 7pm.

Bay Area

Will Downing Kimball's East. 8pm.
Bobby Farlice Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Irakere Yoshi's. 2pm and 8pm, \$5-24.

Folk/world/country

Eek-a-Mouse, Reggae Angels Slim's. 8pm, \$18-20.
John Fry Bistro E Europe, 4901 Mission; 469-5637. 7pm.

Bay Area

Megan McElroy Ashkenaz. 8pm, \$10.
Candela Mr. E's Spotlight on the Square, 2203 Marina Square Loop, Alameda; (510) 52-EVENT. 3pm, \$10.

Dance clubs

Blue 11:11 Lounge 1330 Polk; 885-2652.
10pm. House with Ryan Bazely, Jason G, and guests.
Bionic Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Club Marqui Glas Kat. 5-10pm. Soul, house, Latin, jazz, and Top-40 with Arman.
Compression An Sabin, 1176 Sutter; 267-9335. 9pm-2am. Jungle with Havoc, and the Intellectual MCs.
Dub Mission Elbo Room. 9pm, \$6. Halloween in Dub with "Tino's Breaks Volume 5" and Jack Dangers, Ben Stokes, C.O.D., and others.
Energy Holy Cow. 9pm. Funky house with Norman Stradley, Pablo, and Demilo.
Fallout Cellar. 8pm-2am, \$6-10. Jungle.
Gasoline Stud. 10pm-3am, \$5. With resident DJs Enemy, Tom Silk and Pete Stall spinning hard house, hard-NRG and techno.
Homestyle: The Integration Project 2174 Market; 595-9959. 9pm. Urban music, social dancing, and jam sessions.
Magnitude B.O. N'Touch Dance Club, 1548 Polk; 444-8413. 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek.
Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis, and Michael Mangiaforte.
La Pura Vida 26 Mix. 8pm-2am. With Consuelo, and Kevin Koga.
Rebirth 330 Ritch. 10pm. Soul and R&B with DJ Henry and guests.
Reggae Sundaze Nickie's BBQ. 9pm-2am. Ras David I spins reggae.
Sixteen Cat Club. 10pm. Rock and roll.
Spundae Ten 15 Folsom. 10pm-5:30am, \$5. With rotating DJs and guests.
Stone Cold Chillin' Movida Lounge, 200 Fillmore; 934-8637. 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-step garage.
Sunday School Up and Down Club. 9pm-2am, \$10. With rotating residents Demilo, Patrick Wilson, and Norm Stradley.
T-Dance Endup. 6am-2am. With resident DJs.

Testpress Sundays Blind Tiger, 787 Broadway; 758-4820. 11pm-2am, \$3. Drum 'n' bass and 2-step with Les Femmes Fatales.
Time Zone Stud. 10pm. 80s music with Steve Masters, and Dangerous Dan.
Tino Corp. Sacrifice. 10pm-2am. With Tino, Jack Dangers, Ben Stokes, Tau, Laura Dame, and Mike Powell.
Touch Bass HiFi. 10pm, \$5. House music by guest DJs.
Tripp Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.
Re-cycle Space 550, 550 Barneveld; 550-6886. 9pm, \$20. Armand Van Helden. See 8 Days a Week, page 84.

monday 30

Rock/blues/hip-hop

Blue Sage Poets Paradise Lounge. 8pm.
Continental Bottom of the Hill. 9pm. See Two Live.
Godspeed You Black Emperor!, Mecca Normal, Jean Smith Great American Music

Hall. 9pm, \$13.50.
Mark Growden's Electric Piñata Cafe du Nord. 9pm, \$5.
Mushroom Make-Out Room. 8:30pm, \$6.
Tea Leaf Green Elbo Room. 10pm, \$5.

Jazz/new music

Hal Bigler Group San Francisco Brewing Company, 155 Columbus; 434-3344. 8pm.

Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.
Kevin Gibbs and Ruth Davies Moose's. 8pm.
Russell Gunn's Ethnomusicology, Trevor Watts Moire Music Group Yerba Buena Center for the Arts. 8pm, \$20-30. Part of San Francisco Jazz Festival.
Frank Jackson, Brian Kane, and Bill Langlois Cypress Club. 7pm.

Lithium House Black Cat. 9:30pm, 11pm, 12:30a.
Beebe Price Enrico's. 8pm. With Larry O'Leno and John Clark.

Bay Area

big fun philharmonic Yoshi's. 8pm and 10pm. \$6-8. See 8 Days a Week, page 84.

Continued on page 107

OPENS
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WEDNESDAY!

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ABBEY LINCOLN • JIMMY SCOTT

w/special guest DAVID "FATHEAD" NEWMAN
The Festival opens with a 70th birthday celebration for vocalist Abbey Lincoln, "whose songs radiate meaning," (Chicago Sun Times) and her own special guest, Jimmy Scott, whose breathtaking voice is as unmistakable as hers. Don't miss their first-ever concert together!



SAT OCT 28, 8PM
HERBST THEATRE,
\$18-35

CECIL TAYLOR, solo piano

Cecil Taylor is more than a living legend. He's a living hurricane who has revolutionized jazz piano over the last 40 years. "An intuitive genius," said to the Chicago Sun-Times, which called a rare solo concert by Taylor as "manna from heaven." Expect greatness.



FRI OCT 27, 8PM
MASONIC
AUDITORIUM,
\$20-52

ETTA JAMES • LOU RAWLS

These two Grammy Award winners, one famed for a rich baritone and the other for a powerful delivery - both famed for great R&B singing - are going to shake the Masonic down to its foundation. Catch this electrifying concert event!



SUN OCT 29, 7PM
GRACE CATHEDRAL,
\$20-32

JOE LOVANO • GREG OSBY, solo & duet

You may have heard saxophonists Lovano ("soulful," says the New York Times) and Osby ("perhaps the best ballad player of his generation," says Musician), but you've never heard them in Grace Cathedral, where heavenly sounds resonate in sacred space.



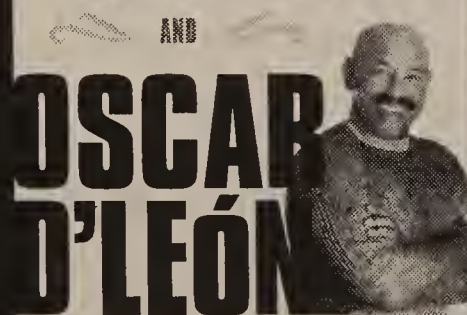
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Jazz Ensemble
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THU OCT 26
7pm: The Satchmo Centennial:
Louis Armstrong
9pm: The Great Jazz Singers
Castro Theater

THU OCT 26, 8PM
Discovery Series / New Grooves:
The Jazz Mandolin Project •
Will Bernard & Motherbug
Bimbo's 365 Club

FRI OCT 27, 8PM
Lee Konitz & Paul Bley • Trio 3
(Oliver Lake, Reggie Workman,
Andrew Cyrille)
Herbst Theater

SAT OCT 28, 1PM
Havana in the Square: FREE!
Jane Bunnett & Spirits of Havana
Ghirardelli Square

SAT OCT 28, 2PM
Art of Song: Paula West
Florence Gould Theater SOLD OUT

SUN OCT 29, 2PM
Discovery Series / The Guitar:
Russell Malone Quartet • Julian Lage
& Randy Vincent
Yerba Buena Ctr for the Arts Forum

MON OCT 30, 8PM
Discovery Series / Jazz in Transit:
Russell Gunn's Ethnomusicology
featuring DJ Apollo • Trevor Watts
Moire Music Group
Yerba Buena Center for the Arts Theater

TUE OCT 31, 8PM
Discovery Series / Keyboard
Continuum: Andrew Hill Sextet •
Jason Moran Trio
Yerba Buena Center for the Arts Theater

THU NOV 2, 8PM
Salute to Eddie Marshall:
Eddie Marshall and Holy Mischief •
Bobby McFerrin • Bobby Hutcherson
• Freddie Hubbard
• Fourth Way Reunion
Masonic Auditorium

THU NOV 2, 8PM
Queens of the B-3:
Barbara Dennerlein • Rhoda Scott •
Trudy Pitts
Bimbo's 365 Club

FRI NOV 3, 8PM
Las Caras de Cuba: Eliades Ochoa
• Orquesta Aragón • Cubanismo!
Paramount Theatre, Oakland

FRI NOV 3, 8PM
The West Coast Sound: Bud Shank
Sextet • Noel Jewkes Legato Express
Herbst Theater

SAT NOV 4, 8PM & 10:30PM
An Evening with
McCoy Tyner, solo piano

SAT NOV 4, 8PM
Blues, Soul & Jazz Guitar:
Robert Cray Band • Duke Robillard
Group with Herb Ellis • Eric Bibb
Paramount Theatre, Oakland

SUN NOV 5, 7PM
WITH FAMILY MATINEE 4PM
Toots Thielemans'
"Jazz in Brasil" with Oscar Castro-
Neves and Kenny Werner
Herbst Theater

SUN NOV 5, 11AM
Swingin' on the Bay:
Layla Smith & Her Red Hot Skillet
Lickers • The Blue Room Boys
on board Pacific Marine Yachts' "San
Francisco Spirit"

SAT NOV 18, 8PM
Keith Jarrett,
Gary Peacock,
Jack DeJohnette
Paramount Theatre, Oakland

SUN NOV 19, 7PM
An Evening with Remember
Shakti with John McLaughlin
and Zakir Hussain
Paramount Theatre, Oakland

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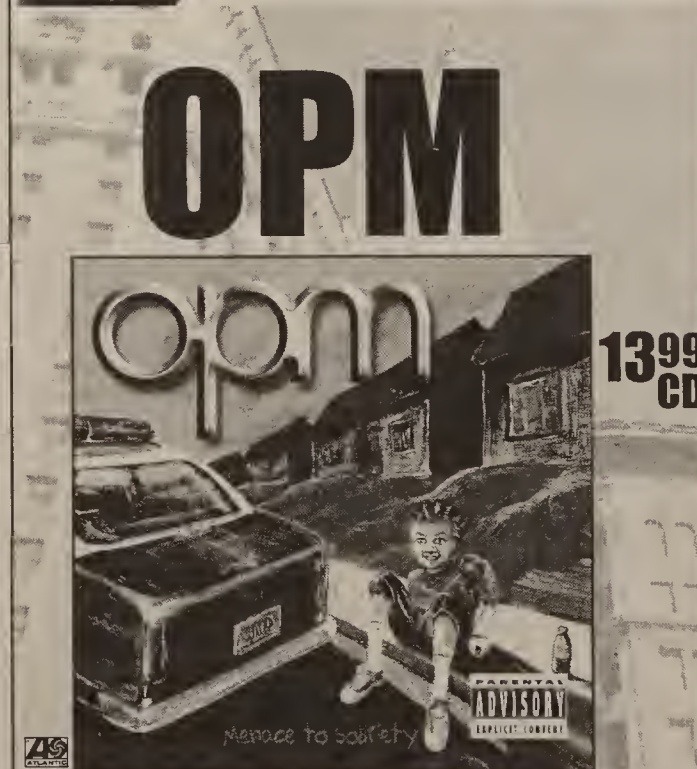


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OCT. 29**

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ZEKE, THE VALENTINE KILLERS
THE UNOESPITEO HEAVYWEIGHT
CHAMPIONS

Mon 10/30 CLUB DREAD

Tue 10/31 METALWEEN
HAMMER OF MISFORTUNE
THE GAULT, BLACK QUEEN
BLACK COAT, SANGRE AMAOO

COMING SOON
11/1 CANDY ASS (NY)
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BOTTOM - THE DIALTONES (SWEDEN)
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11/5 THE HEROIN SHEIKS,
MEN OF PORN, ALTAMONT, CORE
11/11 U.K. SUBS
11/18 GAZA STRIPPERS
11/25 THE PALADINS

music
calendar

Monday 30

From page 105

Dragonfly Jazz Trio Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Jazz Singer's Collective Voulez Vous, 2930 College, Berk. (510) 548-4708. 7-9pm.

Folk/world/country

Monk's Music Simple Pleasures Cafe. 8pm.

Dance clubs

Asindee 330 Ritch. 10pm. Jungle, drum 'n' bass, and 2-step garage with Femme Fatales, Dom Some, and JP.
Fabric Justice League; 292-3255. 9pm-2am. \$5-8. Reborn, Toks, Sake One, and guests spin soul, reggae, and hip-hop.
Funk Motel Dalva, 3121 16th St; 252-7740. 10pm-2am. 60s and 70s funk with Daniel and guests.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Slaphass Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ Emerson.
Smooove Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music.
Star Lounge Up and Down Club. 10pm-2am. \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S.

tuesday 31

Rock/blues/hip-hop

Anna Kristina, Amy Camus and the Existentialites, Red Devil Lounge. 8-15.
Big Bones Biscuits and Blues. 9pm, \$7.50.
Blue Room Boys Bruno's. 10pm.
BT, Hooverphonic Warfield. 7pm.
Galaxy Chamber Kim's. 9:30pm, \$5.
Groove Ghoules Bottom of the Hill. 9pm, \$7.
Hammers of Misfortune, Sangre Amado C.W. Saloon. 9:30pm. See Two Live.
Magnified, Blue Period, Planting Seeds Pier 43 1/2. 6pm, \$35.
Twilight Singers featuring Greg Dulli Slim's. 9pm, \$15-17.
Vivendo de Pão Elbo Room. 10pm, \$6.

Jazz/new music

Ezra Gale Trio Amnesia. 9pm.
Gerry Grosz-AC Lewis Trio Beach Chalet. 7:30pm.
Andrew Hill Sextet, Jason Moran Trio Yerba Buena Center for the Arts. 8pm, \$20-32. Part of San Francisco Jazz Festival.
Kim Nalley Butterfly, 1710 Mission; 864-5575. 10pm. With DJ SoMuchSoul.
Open mic Bistro E Europe, 4901 Mission; 469-5637. 7pm.

Bay Area

Open mic Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Bay Area

Halloween Reggae Party Ashkenaz. 9pm, \$9.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am. DJ Cheb i Sabbah spins a blend of international music.
Coolin' Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. With TJ and guest DJs.
Down There 26 Mix. 9pm-2am. Hip-hop and downtempo with Monkey, Stef, Kool DJ Rize, and guest Sixtoo.
Element Backflip. 10pm-2am, \$3. With residents John Paul, and Dom Some.
Fury Cat Club. 9pm.
Impulse An Sabin, 1176 Sutter; 929-1992. 9:30pm-2am. With J-Bot, Guthrie, and others spinning techno.

Continued on page 113

STORK CLUB

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AL FOUL & THE SHAKES
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SIXSEVEN

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FRI. OCT. 27
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THE TABLOIDS
FIXTURE

SAT. OCT. 28
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SATURDAY 10/28

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JAM

Monday 10/30

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All Wrecked Up

Sun 10/29
8:30PM

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Mon 10/30

Open Mic W/ Dayla Soul
7:30 Sign Ups FREE

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11/5 The Diggers, J.L. Stiles,
Jeff Gutman
11/6 Open Mike w/ Dayla Soul..
7:30 sign ups free
11/7 "Uncommon Origins"

Children's story

Don't know if you can or will wear this one or not, but free schwag's always nice, eh?" Brock Philips, a publicist from Motormouth Media, wrote me. The note was attached to a DJ Cam T-shirt he sent me, a red-sleeved oddity with the French downtempo producer's name emboldened in silver. "Enjoy," Brock finished.

Yes, free schwag is what it's all about, baby. Here at the Bay Guardian, we get CDs by the crateful, so many that we couldn't listen to them all if we sat at our desks 24 hours a day with headphones taped to our ears. As I write this, there are three stacks of new and unreleased albums, each approximately 30 to 40 discs tall, waiting to be heard, and chances are I'll get to about 20 percent of it, because next week I'll be sent another 30 or 40 albums in the mail.

Having access to the latest sounds, however, is only the half of it. When I first started working here, I was so excited because it was like having a VIP pass to anywhere in the city. (Well, that's not completely true. I couldn't get backstage at the Modest Mouse show last Monday night.) Free concerts, free clubs, free records ... hell, everything.

Two weekends ago when I hooked up free tickets to Funky Techno Tribe's Tribal Massive at the Bill Graham Civic Center, one of the publicists for the event, Alexandra Greenberg, and I made plans to try to meet each other there. Yes, it looked like it was going to be a killer weekend. On Friday, I was going to be taken out clubbing for a change, to the ((Thump)) party at Space 550; Saturday was the Tribal Massive with DJ Sneak, DJ Dan, the aforementioned Cam, and scores of other top-notch DJs; Sunday was British hip-hop duo Runaways UK at one of San Francisco's most stylish clubs, 111 Minna Street.

Things got off to a rough start — no, let me change that, nothing happened on Friday, because my friend, whom I hadn't seen in almost a year, decided to hit the bar after work. Five beers and a long nap later, she decided she was too enervated to go out.

"I'm sorry for flaking on you," she apologized, but I wasn't too worried about it. Hell, I go out all the time, so a nice quiet night spent at home didn't seem all that bad. I chilled out and watched two excellent movies: Ken Russell's *Altered States* (now I know where that sample on DJ Shadow's *What Does Your Soul Look Like* EP comes from), and *The Lovers* by Louis Malle.

After spending a day shopping for new gear, I was primed and ready to attend my first rave in more than half a year. But it was not to be, because in the evening I got a call from my Sacramento friend telling me he couldn't drive up that night. "I don't have anyone to drive up with me," he pleaded, "and I have to be at work at 10 a.m. tomorrow morning." And ... any other fucking excuses you want to make? I gritted my teeth when listening to him on the phone, then found myself steaming for the rest of the night. Too embarrassed to go to Funky Techno Tribe alone, I slept fitfully, with visions of young teenagers with glow sticks and pacifiers in their mouths dancing in my head.

The next day I reflected on what hadn't transpired. The club scene, with all its attendant dramas and delights, is an addictive one; I noted to myself that this was the first weekend in almost three months that I hadn't spent at least one night on the town. That afternoon I walked around my neighborhood for the first time since I moved there. I found a movie theater three blocks from where I live, along with several restaurants I didn't know — or hadn't bothered to notice — existed. Later on I watched *8½ Women* by Peter Greenaway, which I found to be his funniest film since *Drowning by Numbers*.

Refreshed and relaxed, I was ready to make a go of it again and ventured out to 111 Minna Street, where I hoped to meet my "mentor," Amanda Nowinski. But in keeping with the weekend's pattern, she didn't show up. In fact, there was hardly anybody there.

To be fair, the people who attended were warm and friendly, easy to talk to. I finally put some faces to people I've often heard of, like local DJ Tom Thump and Three Sixty Records' owner, Darkhorse. The Runaways, for their part, spun their favorite records, from Mr. Scruff's "Get a Move On" to Roy Ayers's "Running Away"; from Beenie Man's "Who Am I" to David Bowie's "Let's Dance." It was like a house party — without the free booze.

• Pick up Rasco's "Gunz Still Hot" (Pockets Linted). Especially all those cats who complained that his Cali Agents joint didn't have enough beats on it. Thanks to Memo from the Molemen, Rasco brings it musically, as well as lyrically.

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• 'Local Flavas Hip-Hop Hour,' Davey D's excursion into Yay Area rap, happens every Sunday on KMEL, 106.1 FM, from 1–2 a.m., right after his long-running community affairs show, *Street Knowledge*, drops from 11 p.m.–1 a.m.

Commiserate with your protégé at illvibe@sfbg.com.

Send comments to illvibe@sfbg.com.

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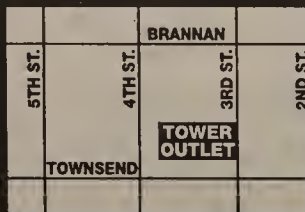
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Wed. Oct 25



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Sunday October 28
Monday October 30
Tuesday October 31

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After 40+ years the Lost & Found is shutting its doors for good. On Saturday October 28th, 2000 Violet Moon Productions will present the final show. A heartfelt thank you to everyone who shared the good times and the bad. It's been quite a ride.

Wednesday Oct. 25th 7pm
Last Open Mic at the Lost & Found!
ACOUSTIC OPEN MIC
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Jeff Cotton & LaVonda
Please stay tuned as we are looking at venues to continue the open mic!

Thursday Oct. 26th Friday Oct. 27th
8:30 pm \$3 8:30 pm \$5
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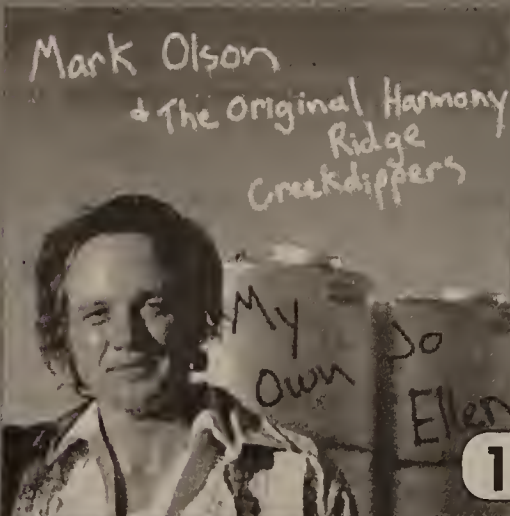


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SATURDAY Reggae DanceHall
10/28
FATCAT
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SUNDAY Soul/R & B
10/29
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events
calendar

Tuesday 31
From page 107

Low Down Grooves Top. 7-10pm. With DJs Schnezzy, Erney, Damo, Nick, and Culam spinning downtempo, hip-hop and funk.
Spiral Rising 11:11 Lounge, 1330 Polk; 885-2652. 10pm. Trance.
Stylus Movida Lounge, 200 Fillmore; 934-8637. 9pm. DJ B*Love spins hip-hop and reggae.
Trancefusions Fuse, 493 Broadway; 788-2706. 6-10pm. With MP, Soukrid, and Ara.
Uncommon Origins Hotel Utah. 9pm, \$4. With Zezer, Charlie Bucket, and Just One.
Wax Sacrifice 10pm-2am, \$5. Classic, soul, funk, and roots reggae with Pause, Polo, and more.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 25

Around town

Discussion group for Jews from Germany Jewish Family and Children's Services, 2150 Post; 449-3844. 6-7:30pm, free. This discussion group is for Jewish people who left Europe before 1940.
'Hepatitis C 101' Davies Medical Center, North Tower Auditorium, 507 Divisadero; 978-2400. 6:30-8pm, free. The Hepatitis C Support Project presents this monthly lecture to spread current information about the disease.
'New News: From Alternative Journalism to Independent Media' SF Camerawork, 115 Natoma; 764-1001. 7:30pm, \$4-6. Michael Franti, Peggy Law, and Julie Light lead a panel discussion on alternate ways to disseminate news and information; Margaret Crane and Jon Winet moderate.
Philip Setzer San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 564-8086. 3pm, free. The violinist and member of the Emerson String Quartet presents a master class.

Benefits

'The Magic Box' Sony Theatres, 101 Fourth St; 369-6201. 8pm, \$10. A Sigfried and Roy look-alike contest highlights this special showing of the 3-D documentary on the magicians. Attendees receive ice skating passes, and proceeds from ticket sales benefit PAWS, which helps people with HIV-related illnesses and their pets.

Authors

Olivia Boler and Jack Pantaleo Bird and Beckett Books and Records, 2788 Diamond; 586-3733. 7:30pm, free. The novelists read from their respective works.
Chloe Breyer A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author talks about the memoir *The Close: A Young Woman's First Year at Seminary*.
Alan Kaufman Jewish Community Center, 3200 California; 346-6040. 7:30pm, \$5. The author talks about *Jew Boy*.
Mick LaSalle Booksmith, 1644 Haight; 863-8688. 7pm, free. The author reads from and signs copies of *Complicated Women: Sex and Power in Pre-Code Hollywood*.
Peter Booth Wiley San Francisco Public Library, main branch, Koret Auditorium, 100 Larkin; 557-4211. 6-7:45pm, free. The author gives a lecture on and signs copies of *National Trust Guide to San Francisco*.

Bay Area

Karen Duffy Book Passage, 51 Tamal Vista
Continued on page 115

BACKFLIP

WEDNESDAY
SEANCE
DJs Dennise - Martel - Nabel
DJs Foxsee, Franky Boissy and Didje Kelli spin
Internationally flavored beats 2-step & house —
It's a spiritual thing 9:30pm - 2am \$5

THURSDAY
BODY & SOUL
Reda and Almir bring you Body and Soul featuring
the latest in deep grooves and jazzy vocal house.
Be prepared to move 10pm - 2am \$5

FRIDAY
27th Pete Stull
soulful house
all nights 10pm - 2am \$5
Poolside Hoppy Hour—Every Friday 5-8

SATURDAY
Ben & Travis **28th**
deep house
all nights 10pm - 2am \$5

TUESDAY
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Friday Oct 27

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FIL LATORRE **ALTON MILLER**
TONY POAM **DFUNK**
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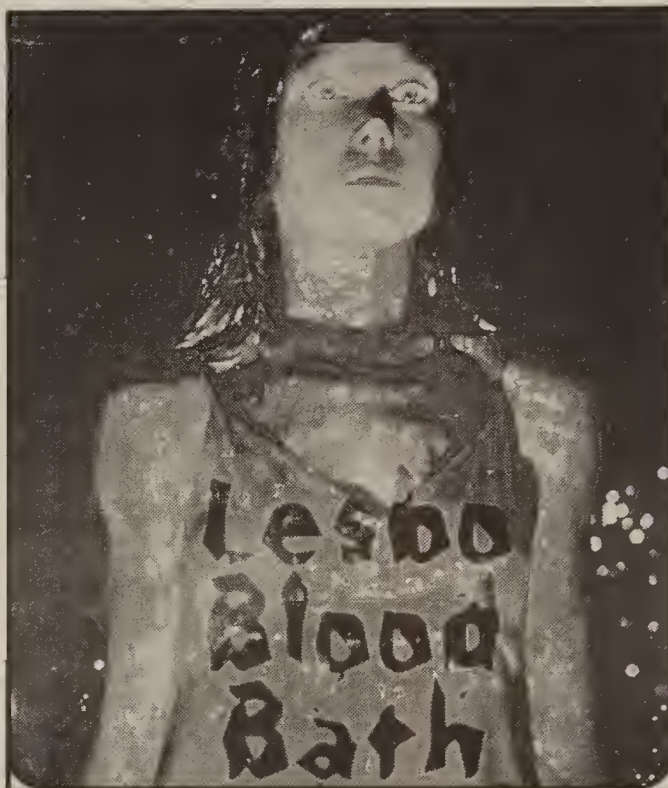
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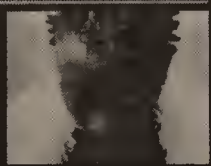
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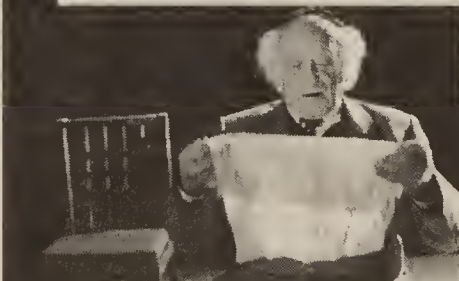
Sarah Jane Lapp

Thurs/26, Yerba Buena Center for the Arts
Fri/27, Artists' Television Access

For all the blockbuster and indie filmmakers out there today, there are few whose films are as astonishing as those of the still-emerging Sarah Jane Lapp, a Fulbright scholar who has received international recognition for her works. What sets Lapp's films apart is that she artfully blends documentary and creative techniques, merging "truth" with the figuratively imagined. Her work gives off a palpable sense of thoughtful politics and aesthetics. In the touching and richly imagistic *Happy are the Happy* (Your Best Joke, Please), Lapp and co-filmmaker Jenny Perlin investigate how humor can build bridges between those who have witnessed ethnic persecution. Her range of filmic skill is evidenced by her quirky and completely hand-drawn animation, *The Neighborhood Cat*, a work that just might challenge your notion of a cat's evolution. Artists' Television Access tips its hat to Lapp with "Seven Films," a shorts retrospective of all of Lapp's works from 1996 to 1999. You can also catch her as part of the San Francisco Cinematheque's "Glimpses of Stories That Refuse to Be Told: New Work by Women of the Chicago Art Institute," a program featuring Lapp and Perlin's film as well as Michele Fleming's "Life/Expectancy" and Amie Siegel's "The Sleepers."

"Glimpses" plays 7:30 p.m., Center for the Arts, 701 Mission, S.F. \$4-\$7. (415) 822-2885. "Seven Films" plays Fri/27, 8 p.m., Artists' Television Access, 992 Valencia, S.F. \$5. (415) 824-3890. (Summi Kaipa)

STILL FROM HAPPY ARE THE HAPPY BY JENNY PERLIN



Wednesday 25

From page 113

Bld, Corte Madera; (415) 927-0960. 7:30pm, free. The author talks about the memoir *Model Patient: My Life as an Incurable Wise-Ass*.

thursday 26

Around town

Grand National Rodeo, Horse, and Stock show Cow Palace, Geneva at Santos; 469-6159. 7:30pm, \$25-30. See 8 Days a Week, page 84. **Habitat for Humanity's volunteer appreciation celebration** cell space, 2050 Bryant; 648-7562. 5-10pm, free. Contributors to Habitat for Humanity's past efforts are invited to this party. **Hexterminators** San Francisco State University, 1600 Holloway; 338-1111. 2pm, call for price. The local performance-art and activist group give a lecture on their work.

Bay Area

Dr. Victoria Cass Mills College, 5000 MacArthur, Oak; (510) 430-2019. 7pm, free. The author of *Dangerous Women: Warriors, Grannies, and Geishas of the Ming* shows films and other interactive material to illustrate her lecture, "Chinese Women: Dangerous and Bad." **'World Bank, Repair This!'** La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 7:30pm, \$5-10. Jesús Tecú Osorio discusses a reparations campaign against the World Bank as a result of their involvement in the 1982 massacre at Río Negro, Guatemala. **'Writers Harvest: The National Reading'** Mills College, Rothwell Center, 5000 MacArthur, Oak; (510) 430-2236. 6pm, \$5-10. See 8 Days a Week, page 84.

Benefits

Iwona Under One Roof, 549 Castro; 503-2300. 2-5pm, free. The ornament artist gives a presentation on her glass-making techniques, and signs Polanase ornaments, among other works. Proceeds from the sales benefit dozens of participating AIDS organizations.

Authors

Cara Black Books, Inc., 2251 Chestnut; 221-3666. 7:30pm, free. The novelist talks about *Murder in Belleville*. **Brian Bouldrey** Modern Times Bookstore, 888 Valencia; 282-7025. 7:30pm, free. The author and Bay Guardian contributor talks about the novel *Love, the Magician*. **Alexander Cockburn and Jeffrey St. Clair** City Lights Booksellers and Publishers, 261 Columbus; 362-1901. 7pm, free. The authors talk about *Five Days that Shook the World*. **Arthur Golden** Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The author of *Memoirs of a Geisha* is interviewed by Susan Sullivan. **Jim Harrison** Booksmith, 1644 Haight; 863-8688. 7pm, free. The novelist talks about *The Beast God Forgot to Invent*. **Michael Marsh and Tim Munane** A Different Light, 489 Castro; 431-0891. 7:30pm, free. The authors talk about their respective works.

Bay Area

Elizabeth Graver Cody's Books, 1730 Fourth St, Berk; (510) 559-9500. 7pm, free. The novelist talks about *The Honey Thief*. **Judith Wallerstein** Black Oak Books, 1491 Shattuck, Berk; (510) 486-0698. 7:30pm, free. The author talks about the book *The Unexpected Legacy of Divorce: A 25 Year Landmark Study*.

friday 27

Around town

Asian art book sale Asian Art Museum, Golden Gate Park, 75 Tea Garden; 379-8805. Noon-2pm, \$4-7. This annual book sale offers used books and publications on Asian art and culture. **'Conversations on Death'** University of San Francisco, Ira and Leonore S. Gershwin Theater, 2350 Turk; (510) 704-4448. 7:30pm, \$20. This seven-part lecture series deals with various perspectives and beliefs held by Americans on the subject of dying. The first installment is a lecture by author Michael Meade. **Grand National Rodeo, Horse, and Stock show** Cow Palace, Geneva at Santos; 469-6159. 8pm,

\$25-30. See 8 Days a Week, page 84. **International Vintage Poster Fair** Fort Mason Center, Herbst Pavilion, Marina at Buchanan; 564-9608. 5-9pm, \$25. Through Sun/29. The seventh annual bazaar hosts dealers and exhibitors of vintage posters new and old, rare and common; more than 10,000 in all.

Benefits

'Zapp' An Sibin, 1176 Sutter; 929-1992. 7pm-2am, donations accepted. Djs Simon DK, Diggs, Woosh, and Kelvin and Adonis spin to help raise money for ailing friend Andie P. Cotton.

Authors

Heather Drohan Stacey's Bookstore, 581 Market; 321-4687. 12:30pm, free. The author talks about her debut novel, *False Alarm*.

saturday 28

Around town

Book appraisal clinic San Francisco Library, main branch, 100 Larkin; 557-4277. 10am-2pm, free. Bring in your rare and unusual books for a free appraisal with Pacific Book Auction Galleries. **'Fabulous Femmes'** Harvey Milk Institute, 584 Castro; 552-7200. 1-4pm, \$20. This workshop and social gathering encourages femme women to bring a dish, a story, and other fun things to play with. **Grand National Rodeo, Horse, and Stock show** Cow Palace, Geneva at Santos; 469-6159. 2 and 8pm, \$7.50-30. See 8 Days a Week, page 84. **International Vintage Poster Fair** Fort Mason Center, Herbst Pavilion, Marina at Buchanan; 564-9608. 5-9pm, \$10-15. Through Sun/29. See Fri/27. **Audrey Shehyn** Bayview Opera House, 4705 Third St; 824-0386. 3-6pm, free. The author and the participants of *Picture the Girl: Young Women Speak Their Minds*, a collection of anecdotes, appear along with an exhibition of photographs from the book.

Bay Area

'Early Bird Holiday Art Fest' Pro Arts, 461 Ninth, Oak; (510) 763-9425. 1-4pm, free. A reception is held for this gift-shopping bazaar, where one can purchase gift baskets, jewelry, ceramics, textiles, and other items. Activities include live music, food, and artwork demonstrations. Through Nov 11.

Benefits

'Potrero Live' Various Potrero Hill locations; 401-8081. 5pm, \$15. Call for location information. Thick Description, a local theater company, celebrates its move into the Thick House with several musical events located throughout the neighborhood. Proceeds benefit Thick Description and the Potrero Hill Neighborhood House. **Satyajit Ray film festival** Cultural Integration Fellowship, 2650 Fulton; 386-9590. 8pm, \$12-35. Three of the Indian director's films are shown during this benefit for the Cultural Integration Fellowship. The third and final film is *Home and the World*.

Authors

'Journey of 100 Years: Reflections on the Centennial of Philippine Independence' Eastwind Books, 2066 University, Berk; (510) 548-2350. 7pm, free. Co-editors Cecilia M. Brainard and Edmundo F. Litton, along with various contributors, talk about this literary collection.

sunday 29

Around town

Chitresh Das Cultural Integration Fellowship, 2650 Fulton; 626-2442. 11am, \$5-10. The Indian dancer gives a lecture titled "Dance and Spirituality." **Grand National Rodeo, Horse, and Stock show** Cow Palace, Geneva at Santos; 469-6159. 3pm, \$30-45. See 8 Days a Week, page 84. **International Vintage Poster Fair** Fort Mason

Continued on page 116

PET PRIDE DAY

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Time: 11am Registration / 12 - 3pm Events

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art after hours

A Night in Shanghai

Thursday, November 9, 2000
6:00-10:00 PM

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- ◆ Try your hand of Chinese brush painting
- ◆ Pose for a picture with Chairman Mao
- ◆ Catch the classic film *Shanghai Express*
- ◆ Groove to smooth jazz
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Presented in conjunction with the exhibition *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*

... definitely not your mother's Asian

Sunday 29

From page 115

Center, Herbst Pavilion, Marina at Buchanan; 564-9608. 5-9pm, \$10. See Fri/27.

Benefits

'Champions Run for Children' Golden Gate Park, Kezar Stadium; 759-2690. 9am, \$20-25. Two races - a 5K run for the general public, and a one-mile invitational - benefit the University of California San Francisco's Pediatric AIDS Department. Other activities include food, live music, clowns, and face painters.

Loose Cannons All Saints' Episcopal Church, 1350 Waller; 668-2284. 2:30pm, donation. The world music ensemble performs a free concert for Música en los Barrios, which works with children in Managua, Nicaragua.

Bay Area

'Breaking the Embargo on our Hearts II' Piedmont Yoga Studio, 4125 Piedmont, Oak; (510) 530-3007. 1:30-3:30pm, \$20. This benefit with a yoga theme includes slides and a video of last year's Havana Yoga and Music Festival, demonstrations, meditations, and an appearance by Oakland mayor Jerry Brown. Proceeds go towards the Cuba-U.S. Yoga Exchange, an information sharing program between yoga enthusiasts in the two countries.

Authors

Pleasant Gehman, Cara Bruce, Shawna Kenney City Lights Bookstore, 261 Columbus; 362-8193. 5pm, free. See 8 Days a Week, page 84.

Bay Area

Paola Gianturco and Toby Tuttle Black Oak Books, 1491 Shattuck, Berk; (510) 486-0698. 7:30pm, free. The coauthors talk about *Her Hands: Craftswomen Changing the World*.

Robert San Souci Cody's Books, 1730 Fourth St, Berk; (510) 559-9500. 7pm, free. The author talks about *Cinderella Skeleton*.

monday 30

Around town

Tee A. Corinne Harvey Milk Institute, 584 Castro; 552-7200. 6:30-9:30pm, \$15. The erotic photographer gives a lecture titled "Sexy Pictures: A Personal Approach to Erotic Imagery."

Bay Area

Hon. Barbara Lee Oakland Asian Cultural Center, 388 Ninth St, Oak; 293-4600. 4-8pm, free, reservations required. The U.S. representative joins UC Berkeley professor Steven Vogel and Diane Feeney of the French-American Charitable Trust in the discussion "U.S.-Japan Nonprofit Collaboration: A Global Perspective."

Benefits

'Evening of Hope' Westin St. Francis Hotel, 335 Powell; 558-8669 ext. 223. 6:30pm, \$175. This fundraising event for Project Inform, a HIV-AIDS treatment and advocacy organization, honors AIDS researcher Nava Sarver, former CARE Council co-chair Will Carter, Wells Fargo Bank senior vice president Tim Hanlon, and actress Judith Light.

Authors

Bernard Cooper and David Sedaris Booksmith, 1644 Haight; 863-2415. 7pm, free. The authors talk about their respective works.

Richard Ben Cramer A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The journalist talks about *Joe DiMaggio: The Hero's Life*.

Dave Eggers Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The author of *A Heartbreaking Work of Staggering Genius* is interviewed by Wendy Lesser.

Malachy McCourt Stars Restaurant, 555 Golden Gate; 441-6670. 12:30pm, \$25, reservations required. The author talks about the memoir *Singing My Him Song* at this luncheon.

tuesday 31

Around town

Oktoberfest Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, \$39.50. Bruce Aidells, author of *Real Beer and Good Eats*, gives a presentation during this dinner.

Bay Area

'Options for Owners Facing Foreclosures' Bank of America, 1000 Fourth St, San Rafael; (415) 461-1444. 6pm, free. Attorney and author Marilyn Sullivan offers her advice on this subject during her weekly seminar series.

attractions/kid stuff

California Academy of Sciences Golden Gate Park; 750-7145. Daily, 9am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific." **Exploratorium** 3601 Lyon; 563-7337. Tues-Mon, 10am-5pm, Wed, 10am-9pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception; current exhibits include "The Changing Face of Women's Health."

Randall Museum 199 Museum Way; 554-9600. Tues-Sat, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics. **San Francisco Maritime National Historical Park** Fisherman's Wharf at Hyde Street

Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore.

Saturday art programs at the Legion Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 2-3:30pm. \$5-8 (under 12 free). "Doing and Viewing Art" discusses Renaissance art; "Big Kids/Little Kids" discusses baroque costumes.

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world. Current exhibits include a tribute to Victorian women horticulture illustrators. **Youth Eco-Fair** Dolores Park, Dolores between 18th and 20th streets; 701-9864. 10am-5pm, free. An ecology fair with creative projects for young people, along with games, performances, and speakers, follows a series of morning service projects by 250 local youth volunteers.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers eight to 18. Fri-Sat: Zeum concludes its noir series with *Jaques Tournur's Cat People*, Fri, 8pm, Sat, 1pm.

Bay Area

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Fri-Sun, 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "Seuss," an interactive exhibit based on the late children's author's work. **Chabot Space and Science Center** 10000 Skyline, Oak; (510) 530-3480. Tues-Sat, 10am-5pm, Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting.

'Stories by Sandra Cisneros' Oakland Public Library, various locations, Oak; (510) 834-7446. Wed, 6pm, Mon, 10:30am. Free. Call for location. Word for Word, a local theater company, performs word-for-word selections from Cisneros' short story collections, including *The House on Mango Street*, and *Woman Hollering Creek*.

art

Art listings are compiled by Genevieve Kramer. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Glen Helfand and Megan Wilson.

museums

'Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm; for the duration of "Golden Age," extended evening hours Thurs-Sat until 9pm). Regular admission: \$7, \$5 seniors, \$4 youths; "Golden Age" exhibit requires \$6-per-person surcharge. "Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979." More than 100 paintings, handscrolls, albums, and fans from a private collection. Oct 25-Jan 14, 2001.

California Historical Society 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Cut and Paste: California Scrapbooks." Exhibit includes scrapbooks, diaries, and photo albums from the late 19th and 20th centuries. Oct 26-Dec 31.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the

modern era. "An American Focus: The Anderson Graphic Arts Collection." Almost 200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Through Dec 31.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Ridiculing the Rhetoric: Cartoons from the Campaign Trail." Through Nov 12. "Trick or Treat: 50 Years of Wacky Cartoon Costumes" (reception Sat/28, 6-8pm). Through Dec 10.

M.H. de Young Memorial Museum 75 Tea Garden Drive; Golden Gate Park; 863-3330. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "From Three Continents: Textile Acquisitions, 1996-2000." Through Dec 31. **Jewish Museum** 121 Steuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members. "Light, Life, Libeskind: A Look at the New Jewish Museum San Francisco." Oct 26-Jan 28, 2001.

Mexican Museum Fort Mason Center, Bldg D, Marina at Laguna; 441-0404. Wed-Sun, 11am-5pm (first Wed, noon-7pm). \$4, \$3 students and seniors (free first Wed). "Chicanos en Mictlán: Día de los Muertos in California." Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the United States. Through Dec 31.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Beniamino Bufano: A Retrospective." Various sculptures, paintings, prints, poems, and mosaics highlight the career of the famed San Francisco sculptor. Through Jan 14, 2001.

San Francisco Museum of Craft and Folk Art Fort Mason Center, Bldg A, Marina at Laguna; 775-0990. Tues-Fri and Sun, 11am-5pm; Sat, 10am-5pm. \$3, \$5 families, \$1 students and seniors (free Sat, 10am-noon; first Wed, 11am-7pm). "A Tribute to Dorothy Weiss." A celebration of one of the West Coast's most committed exhibitors of ceramic and glass.

Through Nov 26. "Death and Memory: Mexico's Día de los Muertos." Various objects used to celebrate Mexico's Day of the Dead are on display in conjunction with the Mexican Museum's "Chicanos en Mictlán" exhibit.

Through Nov 26. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty works explore and undercut the traditionally blissful imagery of childhood. Through Jan 2001. "Celebrating Modern Art: The Anderson Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Through Jan 15, 2001. "Double Feature: New Works by Nick Crowe and Gary Hill." Two media artists look at how technology affects human experience. Oct 28-Jan 15, 2001.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Mills College Art Museum 5000 MacArthur, Berk; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. Free.

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. Through June 30, 2001. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. Through June 30, 2001. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. Through June 30, 2001.

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Saturday, November 4, 9am - 5pm
Sunday, November 5, 9am - Noon

Featuring English, Federal and Beidermeier furniture; Property of the Earl and Countess of Ormond; decorations including snuff boxes, mirrors, scones, porcelains and table boxes; European and 20th century paintings; Oriental rugs and carpets; and cars including a 1989 Mercedes 190e four-door sedan

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Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "La Flor y la Calavera: Altars and Offerings for the Days of the Dead." Artists, community groups and students display traditional altars, photography, and sculpture. Through Nov 26. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 2001. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Through Jan 24, 2001.

UC Berkeley Art Museum 2626 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Shirin Neshat/MATRIX 187 Turbulent." Dual-screen sound and film installations address the social, political, and psychological experience of women in contemporary Islamic societies. Through Nov 12. "Wolfgang Laib/MATRIX 188 Pollen From Pine." Installation created using pine tree pollen. Through Dec 17. "Amazons in the Drawing Room." Works by Romaine Brooks. See Critic's Choice for commentary on all three exhibits. Through Jan 16, 2001.

galleries

Opening

Academy of Art Gallery 625 Sutter; 274-2229. Mon-Fri, 9am-10pm; Sat-Sun, 10am-5pm. "Self-Imposed Emotional Isolation," works by Susan Dampf-Ridley (reception Sat/4, 6-9pm). Oct 28-Nov 10.

Albers 760 Market; 391-2111. Wed-Sat, 10am-2pm. "Cape Dorset Annual Print Collection 2000." Through Sat/28. "Drawings, Holman," by Helen Kalvak. Oct 25-Nov 11. "Visionary Sculpture from Taloyaok," by Maudie Ohiktook and Joe Poodlat. Oct 25-Dec 2.

Artspace Hunters Point Shipyard; 273-1394. Sat/28-Sun/29, 11am-6pm. Karen Wenger's surrealist paintings in building 101, studio 2412; Monika Henschke's watercolors in building 104, studio 1213.

California College of Arts and Crafts Logan Galleries, 1111 Eighth St; 551-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm (closed Nov 23-25). "I live here," Laurent Cilluffo, Kim DeMarco, John Ritter, Marina Sagona, and Takeshi Tadatsu present illustrations of

their hometowns (reception Fri/27, 7-9pm; symposium Sat/28, 2pm). Oct 28-Dec 16. "Maeda@Media," digital books, posters, and new sculpture by John Maeda (reception Fri/27, 7-9pm). Oct 28-Dec 16.

Galeria de la Raza 2857 24th St; 826-8009. Tues-Sat, noon-6pm. "Amigo Racism: Mickey Mouse Meets the Taco Bell Chihuahua," works by various artists. Through Sat/4. "Heaven," digital mural by Alma Lopez (reception Nov 11, 7-9pm). Oct 27-Dec 14.

Limn Gallery 292 Townsend St; 977-1300. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Liu Xiao Dong and His Time," portraits by the modern Chinese painter (reception Fri/27, 6-8pm). Oct 27-Dec 16.

Michael Martin 251 Post; 217-0700. Mon-Sat, 11am-5:30pm. "Walking: L.A. to S.F.," drawings by Danica Phelps (reception Thurs/26, 6-8pm). Oct 26-Dec 2.

Mussi Artworks Foundry & Gallery 729 Heinz Ave, space 10; Berk.; (510)644-2735. Mon-Thurs, 10am-5pm (or call for an appointment). "The Bronze Skull Series," sculptures by Ron Garrigues (reception Sat/28, 3-7pm). Oct 28-Nov 30.

San Francisco Women Artists Gallery 370 Hayes St; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; 2nd and 3rd Sun, 1-4:30pm. "Expressions," a small-format exhibit (reception Nov 9, 5:30-7:30pm). Oct 31-Nov 25.

Don Soker Contemporary Art 49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Of Ample Ground," new works and installation by Christel Dillbohner. Through Sat/28. "Diary," recent prints combining woodblock, screenprint, and photography by Tetsuya Noda (reception Thurs/2, 5-7pm). Oct 31-Nov 25.

Space 743 743 Harrison St; 777-9080. Wed-Sat, noon-5pm and by appointment (closed Nov 22-25). "inVocation," new sculpture by Michelle Gregor (reception Oct 27, 6-8pm). Oct 27-Dec 16.

Ongoing

A.O.V. 3328 22nd St; 431-8341. Thurs-Fri, 5-8pm; Sat, noon-8pm. "The Augmented Sixth," large-format chromogenic prints by Melanie Willhide. Through Nov 25.

Aquarius Records 1055 Valencia; 647-2272. Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm. "Tour Spiel: Photographs from the Road," documents of the life of touring musicians (reception Thurs/19, 6:30-8:30pm). Through Jan 7, 2001.

Art Room 1072 Geneva; 333-9363. Call for

hours. "East Africa in Renaissance," works by Ugandan artists. Through March 2000.

Auroboros Press 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. Works on paper by Roberto Juarez. Through Nov 11.

Eleonore Austerer 540 Sutter; 986-2244. Mon-Sat, 10am-6pm. Bronze sculptures by Felipe Castañeda. Ongoing.

Big Pagoda Company 1903 Fillmore; 563-8727. Tues-Sat, 11am-7pm; Sun, noon-6pm. "Memories of Childhood," paintings and mixed-media works by Edward Aglipay. Through Tues/31.

Bonnafont 946a Greenwich; 453-7643. Sat-Sun, 2-5pm. "Bronze Sculpture," works by Joseph Bacon. Through Sun/29.

J.J. Brookings Gallery 669 Mission St; 546-1000. Mon-Sat, 10am-6pm. Sculpture by Bill Barrett. Through Mon/6.

Campbell-Thiebaud 645 Chestnut; 441-8680. Tues-Fri, 11am-5pm; Sat, noon-4pm. Paintings by Gordon Onslow Ford. Through Nov 11.

Chinatown Community Arts Program Gallery 750 Kearny, 3rd fl; 957-1146. Tues-Sat, 10am-4pm. "Music in a-Movement: Emerging API Identity in the '70s," various works. Through Nov 11.

Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "The Voyage of Your Dreams," paintings by Inez Storer. Through Nov 11.

Crown Point Press 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. "Winter Group Exhibition," etchings and woodcuts by various artists. Through Dec 30.

Folk Art International 140 Maiden; 392-9999. Mon-Sat, 10am-6pm. "Whispered Prayers: Images and Objects of Himalayan Culture," vintage prints and contemporary photographs of sacred art and artifacts. Through Nov 23.

Freddie Fong Contemporary Art 760 Market, #258; 391-6133. Tues-Sat, 11am-5pm. "Transcending Reality," works by Walter Kennedy, Judy Krasnick, Karen Messerman, Pernilla Persson, and Linda Voychegovsky. Through Sat/28.

Friday the Thirteenth West 331 Potrero; 863-2285. Thurs-Sat, 1-5pm. Drawings on paper and papier-mâché and mixed media sculptures by Paul Moshammer. Through Nov 25.

Gallery Luscombe 4376 24th St; 824-0280. Sat, noon-5pm. "Tempest in a Teacup ...," paintings and drawings by Lori Hanson. Through Tues/31.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. "utopiancannibal.com," new works by Enrique Chagoya. Through Sat/4.

Gallery 16 1616 16th St; 626-7495. Mon-Fri, 9am-5pm. Amy Franceschini, sculpture installation. Through Tues/31.

GLBT Historical Society 973 Market, Ste 400; 777-5455. Fri, 1-5pm; Sat-Sun, 2-5pm. "Lost and Found: A Museum of Lesbian Memory, Part I," a collaborative exhibit by Kim Anno and E.G. Crichton. Through Dec 1.

Hosfelt 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Stainless Steel Paintings," works by Roy Thurston; "Out of a Band-

box," paintings by Andrea Higgins; "Reflecting Air," paintings by Leonard Paschoal. Through Nov 22.

Hospitality House 146 Leavenworth; 749-2132. Call for Hours. "Leaves of Autumn: New Works at Hospitality House," works by low-income, homeless, and at-risk artists. Through Dec 5.

'Inhabiting the Lolscape' Along Chma Basin Blvd, south of the intersection with Mission. Continued on page 118

SAN FRANCISCO PERFORMANCES

presents

COMPAGNIE CAHIN-CAHA:

CIRQUE BÂTARD

Thursdays-Saturdays,
November 2-19, 8:00 P.M.

Sundays, 2:00 P.M.

(Friday, Nov. 3 performance begins at 7 p.m.)

raWdoG

Athletic, raw, powerful and spellbinding, Cirque Bâtard is like no circus you've ever experienced before. A uniquely daring fusion of dance, live music, acrobatics, and juggling, Compagnie Cahin-Caha is a collaboration of French and American artists including three formerly of San Francisco's own irreverent and revered Contraband dance company. "The six acrobat-dancer-actor-musician-clowns richly deserve the ovations that punctuate their every bow." (*La Tribune*, Paris)

French food will be available for sale before the performance - come early!

This performance contains adult subject matter.

Presented in association with Yerba Buena Center for the Arts.

Yerba Buena Center for the Arts Forum
General Admission - \$28



LES PERCUSSIONS DE STRASBOURG

Wednesday, November 1
8:00 P.M.

MÂCHE	Aera
D'ADAMO	Die Runde Zahl
XENAKIS	Persephassa

"Even before they come on, the stage full of gleaming possibilities - drums of different shapes, sizes and colors, groups of suspended gongs - has set one up for an experience that is as much visual as aural." (*New York Times*)

Yerba Buena Center for the Arts Theater \$34, \$24

ACCENTUS CHAMBER CHOIR

Friday, November 3, 8:30 p.m. • St. Ignatius Church

Program includes works by POULENC, DUSAPIN, RAVEL, and CHOPIN.
Tickets: \$34, \$24

MARRYING THE HANGMAN: A Chamber Opera in One Act

Music by Ronald Caltabiano • Text by Margaret Atwood

PSAPPHA CHAMBER ENSEMBLE & PHYLLIS BRYN-JULSON, soprano

Thursday, November 9, 8:00 p.m. • Herbst Theatre

In eighteenth-century Québec, the only way for a man to escape a sentence of death by hanging was to become a hangman. For a woman, the only escape was to marry one. Program also includes Gilbert's *Moonfaring*, Holt's *Nigredo*, & Turnage's *Sleep On*. Tickets: \$34, \$24

Pre-performance (7 - 7:30 p.m.) lecture in Herbst Theatre by Ronald Caltabiano, free to ticket holders.

Tickets : (415) 392-4400
www.performances.org



critic's choice: art

'Democracy — The Last Campaign'

Through Nov. 18, S.F. Camerawork

In the early '90s I got into a heated argument with the Catwoman of Controversy, Camille Paglia, at Harvard's Kennedy School of Government. My young idealist mind wanted to believe that the word *democracy* still had meaning to it. The previous year I had sat in the school's Larko Forum among the crowd of young future policy wonks, throwing popcorn and singing "don't stop thinking about tomorrow" as we watched the votes roll in on election night '92. After 12 years of the Reagan and Bush administrations we were giddy with hope for a better anything. Eight years later, after two consecutive terms of the Clinton administration and less than a month away from the election, I viewed "Democracy — The Last Campaign," by the collaborative artist team of Margaret Crane and Jon Winet, at S.F. Camerawork and thought, "This would be a perfect installation at Kenneth Cole." Crane and Winet have spent the past year observing and documenting the psychosocial dynamics of American public life in connection with the political activity surrounding the 2000 presidential election. The result is a brilliant blurring of the boundaries between art and politics, fact and fiction, and social and corporate agendas. The show combines the visual aesthetics and graphic design of the news media with incongruent combinations of photography, graphics,

sound, and video. Stock images of candidates are unexpectedly paired with snippets of sophisticated, poetic text, while bright orange, pink, green, and yellow banners display ambiguous bites such as "Economic Justice," "End Class Warfare," and "Collective Prosperity." In an adjoining room a video projection features interviews with campaign supporters mixed with "behind the scenes" moments that become increasingly uncomfortable yet impossible to turn away from. The project also includes a Web site (dlc.walkerart.org) that features thought-provoking essays by Crane, David Levi Strauss, Kevin Killian, Roberto Tejada, Glen Helfand (a *Bay Guardian* contributor), Laura Hartwick, and Dodie Bellamy, as well as links to a number of campaign sites. Tues.-Sat., noon-5 p.m., 115 Natoma, S.F. (415) 764-1001. (Megan Wilson)

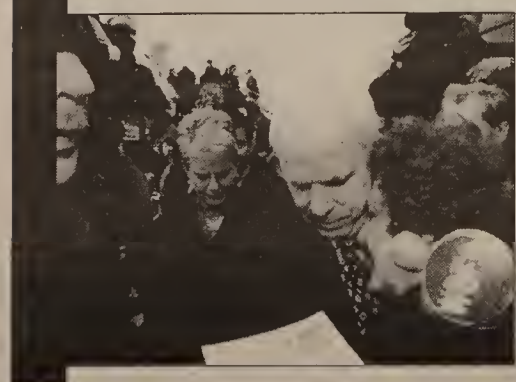


PHOTO FROM "DEMOCRACY — THE LAST CAMPAIGN" BY MARGARET CRANE AND JON WINET

Ongoing

From page 117

Rock Blvd 841-7757. 24 hours. Marisa Jahn, site-specific installation of resin photo-text panels. Through July 2001.

jennjoy 49 Geary, Fourth fl; 398-2040. Tues-Sat, 11am-5pm. Leona Christie's "Ataraxy" marries science-fiction fantasy and domestic comedy, forming a hybrid world that eloquently presents highly complex ideas, values, and meanings about the organization of social space and women's roles within it. Christie's sensuous ballpoint and gouache drawings in baby blues and charcoal grays create a bulbous, whimsical backdrop of new-frontier utopianism for a brigade of nubile femmes who look to be from the troubled American paradise of the 1950s. In a more sublime approach, Luisa Kazanas's icy, flawless sculptures (including one of a taxidermic bird outfitted in a cast white urethane space suit and encased within a glass dome) seem to nod more accurately toward our culture's future in a space age of biotechnology and genetic engineering. Through Sat/28. (Wilson)

Kings Gallery 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, noon-2pm. "Quilt Show," works ranging from family heirlooms to modern interpretations. Through Sun/29.

Linc Real Art 1 Otis; 503-1981. Thurs-Sat 12-5pm (or call for appointment). New works of painting and sculpture by Habib Kheradgar. Through Nov 30.

Meyerovich 251 Post, Fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm. "Picasso: Classical to Abstract," over 60 works exploring the artist's fascination with the female figure. Through Nov 17.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. "The First American Paintings," works by the Viennese artist Gottfried Helnwein. Through Sat/28.

New Langton Arts 1246 Folsom; 626-5416. Wed-Sat, noon-5pm. "C2C (Consumer to Capitalist)," a group exhibition curated by Courtney Fink. Through Nov 11.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. Koichiro Kurita, photograph prints on handmade rice paper.

Through Sat/28. Photographs by Ruth Bernhard in celebration of her 95th birthday. Through Dec 2.

Pier Five Studio Pier Five South, Embarcadero; 676-3985. Sat-Sun, 10am-6pm. "Paintings from the '80s," works by Hans d'Hollosy. Through Tues/31.

Pierotti 900 Hyde; 353-6650. Mon-Fri, 8am-5pm. "Afghan Emigré," paintings by Abdul Shokour Khesrawi. Through Dec 7.

Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Body Solitaire," recent paintings by Scot Velardo. Through Sun/29.

Powell Street Gallery 535 Powell St; 439-4444. Mon-Thurs, 10am-6pm; Fri, 9am-9pm; Sat 10am-6pm; Sun 10am-4pm. "Portraits from the Qing Dynasty," by Di LiFeng (reception Sat/28, 6-8pm). Through Nov 10.

Refusalon 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. "Magical Realism," works by Zadok Ben David. This Britain-based Israeli artist's latest exhibition is filled with figurative objects that trick the eye with low-tech wizardry rather than Siegfried and Roy glitz to create landscapes with the human body. His signature works are delicate little effigies made from photo-etched stainless steel. They're wafer-thin bodies inspired by the writings of Gabriel García Márquez and formed by an intricate lacework that's more space than solid matter. Through Sat/28. (Helfand)

'Re-Membering: Dismembered Memories' On sidewalk kiosks along Market between Van Ness and the Embarcadero; 252-2559. 24 hours. Through Mon/30. Original poster art by René García and John Leanos.

Rizzoli 117 Post; 983-0370. Tues-Sun, 10am-7pm. "As I See It," portraits by Greg Gorman. Through Nov 18.

Ruby's Clay Studio and Gallery 552A Noe; 558-9819. Call for hours. "Elemental Forms," new works in raku and high-fire clay by Carol Badran; glasswork by George Melnikoff. "New, Functional Work," ceramic works by Andrew DeWitt. Through Tues/31.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. "No Separation," new paintings by Howard Hersh. Through Fri/27.

S.F. African American Historical and Cultural Society Fort Mason Center, Bldg C; 441-0640.

Wed-Sun, noon-5pm. "Black Artist: Creations 2000," various works. Through Dec 30.

S.F. Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "After the Storm," environmental photography by Bob Walker. This retrospective exhibition of photographs by Bob Walker showcases the stunning beauty of the barren yet saturated landscapes captured in his work — landscapes that appear exotic at first but are actually photographs of the East Bay. Walker's shots of landscapes conjure up the style of the Old Masters — ominous, cerulean clouds rolling over the ocean at sunset, gently sloping hills of velvety green, a hazy light cast across a lake that shimmers with the reds and golds of the dry season. Through Nov 18. (Wilson)

S.F. Arts Commission Window In window, 155 Grove St; 567-3777. 24 hours. Through Nov 11. "We Lose Space/You Lose Culture!" a site-specific installation by Megan Wilson (also a Bay Guardian contributor) and Gordon Winiemko for Art Strike's Back.

San Francisco Center for the Book 300 De Haro; 565-0545. Mon-Fri, noon-5pm. "Learning Curves," recent works by the Mills College Book Arts Program and the artists that influenced them. Through Jan 6, 2001.

SF Camerawork 115 Natoma; 764-1001. Tues-Sat, 12-5pm. "Democracy — the Last Campaign," a collaborative effort by Margaret Crane and Jon Winet, incorporating photography, graphics, sound, and video. Through Nov 18. See Critic's Choice.

S.F. Women Artists 370 Hayes; 552-7392. Tues-Sat, 11am-6pm (Thurs, until 8pm); second and third Sun, 1-4:30pm. "Visual Journey," various works. Through Sat/28.

Shapiro 760 Market, Ste 248; 398-6655. Call for hours. Selections from the gallery's collection of contemporary photography. Through Sat/28.

Marcel Sitoske 251 Post; 434-4804. Mon-Sat, 10am-6pm. "Lasker, Marcaccio, Usle," various works. Through Sat/28.

600 Townsend 600 Townsend; (510) 236-PRSG. Mon-Fri, 9am-6pm. "Members 2000/Tribute to the Founding Members," a tribute to the six founding members of the Pacific Rim Sculptors Group. Through Nov 10.

SomArts 934 Brannan; 552-2131. Tues-Sat,

noon-4pm. "Labyrinth of Cultures," a maze of installations and traditional altars in celebration of Día de los Muertos. Through Thurs/2.

Songlines 619 Post; 614-1223. Tues-Sat, noon-6pm. "Boss Woman, Yam," paintings by Australian aboriginal artist Emily Kame Kngwarreye. Through Sat/28.

Terrain 165 Jessie, Second fl; 543-0656. Wed-Sat, 11am-5:30pm. "Once Upon a Time," various works interpreting the meaning of famous nursery rhymes and fairy tales. Through Nov 11.

Thatcher USF, Gleason Library/Geschke Center, 2130 Fulton; 422-2434. Call for hours. "Gravity's Pull," sculpture by Pamela Blotner and Kit Cameron (reception Thurs/26, 4-6pm). Through Jan 5, 2001.

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Works by Stephanie Weber. Through Tues/31.

Triangle Gallery 47 Kearny St; 392-1686. Tues-Sat, 11am-5pm. "35 Years of Working Together," paintings by Masando Kito (reception Thurs/26, 5:30-7:30pm). Through Nov 25.

Weinstein 253 Grant; 397-6177. Call for hours. "Salvador Dali Originals," 25 original works ranging from oil and watercolor paintings to pen and pencil drawings. Through Nov 30.

James Willis/Larry Evans 77 Geary; 398-7545. Tues-Sat, 11am-5:30pm. Exhibition of "tribal art." Through Dec 16.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. Call for hours. Kathryn Spence's endearingly funky installation of new work transforms the austere Stephen Wirtz Gallery into what looks like a functional studio-workshop. The gleaming wood floors are strewn with untidy piles of color-sorted rags: heaping mounds of ripped fabrics, old underwear, and lint balls. These piles are not presented as artworks but, rather, as evocative source material. While not a major departure from her previous work, Spence's quirky assemblage aesthetic still holds gritty, satisfying power — especially in this smooth, computer-moneyed period. Through Nov 11. (Helfand)

Vorpil 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Art of the Vine," various artists celebrate the joy of wine (reception Thurs/26, 5:30-8pm). Through Dec 2.

Bay Area

ACCI 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. "Figurative Art," featuring works by six Bay Area artists. Through Nov 18.

Ames 2661 Cedar, Berk; (510) 845-4949. Call for hours. "Left Coast Legends: California Masters of Visionary, Self-Taught, and Outsider Art," various works by self-taught artists. Through Dec 2.

!hey! 4920b Telegraph, Oak; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. Recent portraits by Atiba Akizawe Andrews (reception Tues/24, 7-9pm). Through Nov 11.

Laney College Art Gallery 900 Fallon, Oak; (510) 464-3586. Mon-Thurs, 11am-7pm. "Días de Muertos/Days of the Dead. Staying Connected/Mantenido Conexión," exhibition and site specific altar installation (reception Thurs/26, 3-6pm). Through Nov 9.

A New Leaf 1286 Gilmán, Berk; (510) 525-7621. Wed-Sun, 10am-5pm. "Mostly Glass Sculpture," an outdoor show of sculpture with glass. Through Dec 17.

office/gallery 2934 Ford #19, Oak; (415) 733-6574. Hours by appt only. "Five Story Fall," a collaborative work by five conceptual artists. Through Jan 12, 2001.

Photolab 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 8:30am-6:30pm; Sat, 9am-3pm. "Punk's Not Dead," photographs by Larry Wolfley documenting punk rock in the East Bay. Through Nov 18.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "Hecho en Califas: The Last Decade 1990-99," group exhibition of 31 California Latino, Chicano, and indigenous artists. Through Nov 11.

Toki 1212 San Pablo, Berk; (510) 524-7363. Call for hours. "Ramble," sculpture by Daniel Tiffany. Through Nov 22.

Traywick 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm; Sun, noon-5pm. "Pattern and Practice," photographs by Marco Breuer. Through Nov 26.

stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Kim Brooks, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

All's Well Kilowatt, 3160 16th St; 522-2932. \$10. Opens Sat/28, 8pm. Runs Sat, 8pm. Through Nov 25. Sex-Club Shakespeare puts a naughty spin on the Bard's *All's Well That Ends Well*.

Fear and Misery of the Third Reich Build, 483 Guerrero; 751-0439. \$10. Opens Fri/27, 8pm. Runs Fri-Sat, 8pm. Through Nov 18. Theater Rhubarb presents Brecht's little-known vignettes exploring the paranoia felt in prewar Nazi Germany.

hamlet (the melancholy dame) Phoenix II Theatre, 653 Geary; 567-1758. \$10-25. Opens Wed/25, 8pm. Runs Thurs-Sat, 8pm. Through Nov 18. Women's Will presents a all-female version of Shakespeare's classic.

The Purple Interlude and Salome and the Girls Shotwell Studios, 3252A 19th St; 467-6782. \$8. Opens Fri/27, 8pm. Runs Fri-Sat, 8pm, and Sun/12, 7pm. Through Sun/12. Da Punchdrunk Playerz perform two one-act comedies written by Rey Carolino.

The Misanthrope Geary Theater, 415 Geary; 749-2228. \$15-61. Opens Wed/25, 8pm. Runs Tues-Sat, 8pm (no show Tues/31, 7pm); Wed, Sat-Sun, 2pm (no matinee Wed/8; added show Sun/29, 7pm). Through Nov 19. ACT performs Molière's comedy about two mismatched lovers.

Twelve Angry Jurors Next Stage, 1620 Gough; 333-6839. Opens Thurs/26, 8pm. Runs Thurs-Sun, 8pm. Through Dec 3. Multi Ethnic Theater presents a play based on the screenplay for *Twelve Angry Men*.

The Vagina Monologues Alcazar Theater, 650 Geary; 433-9500. \$30-45. Previews Tues/31, 8pm. Opens Wed/1, 8pm. Runs Tues-Thurs, 8pm (no show Nov 23); Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm (also Nov 20, 8pm). Through Dec 3. See 8 Days a Week, page 84.

Ongoing

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-60. Wed-Thurs, 8pm; Fri-Sun, 7pm (also Sat, 10pm; Sun, 3pm). Open-ended. "George W. Bush," "Al Gore," and "Joe Lieberman" are the newest additions to the wacky cast of characters in Steve Silver's ever evolving fairy tale.

Club Inferno Paradise Lounge, 308 11th St; 861-6906. \$15. Sun/29, 8pm. There's nothing like a little drag, drink, and rock and roll to spice up a story of Catholic damnation. The Tuck 'n' Roll Players' new musical production, *Club Inferno*, won't add much to your knowledge of Dante's *Divine Comedy*. What it will do is pull you into a kaleidoscope of colorful costumes, energetic choreography, and comical rock numbers that creates a fun, nightlife atmosphere around this classic tale of the afterlife. (Brooks)

The Collected Works of Billy the Kid Marsh, 1062 Valencia; 826-5750. \$12-15. Thurs-Sat, 8pm. Through Sat/4. This stage adaptation of Michael Ondaatje's first novel submerges itself in the psyche of one of the Old West's greatest legends. Director Steven Patterson uses the gymlike space upstairs at the Marsh to create an enveloping environment, complete with gun battles raging

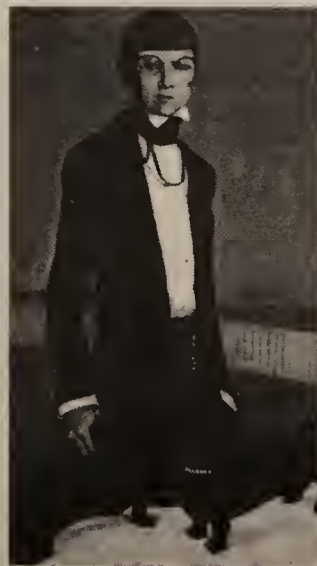
Continued on page 122

critic's choice: art

'Amazons in the Drawing Room: The Art of Romaine Brooks'; Wolfgang Laib; Shirin Neshat

Through Jan. 16, Berkeley Art Museum

It's a rare moment when so many concurrent museum exhibitions manage to be as engaging and diverse as the current group of shows at the Berkeley Art Museum. Almost everything on view is well worth the trip. The main exhibition, "Amazons in the Drawing Room," is a traveling retrospective devoted to painter Romaine Brooks, whose early-20th-century canvases depict the artist's own marginalized yet moneyed milieu: a European lesbian demimonde. While some of her works may be too heavily rooted in portrait conventions of her time to remain fresh, a handful of 1920s self-portraits and images of glamorous, mannishly dressed women — such as the fabulous *Una*, *Lady Troubridge* — are classic works that confidently realign art history with queer history. A very different kind of female marginalization is addressed in Shirin Neshat's *Turbulent*, a handsome 1998 video installation that effectively creates an uneasy musical dialogue between men and women in traditional Islamic culture. The piece creates a singing duel between a male singer, who can perform before an audience of peers, and a sequestered woman who performs solo, harnessing a sense of rage in her fiercely beautiful vocals. The power of German artist Wolfgang Laib's gorgeous floor installation, on the other hand, stems from its subtlety. For many months of the year Laib collects his medium: pollen — in this case, pale yellow pine pollen. He's sifted it on the cool gray cement floor, a process approaching that of Tibetan monk sand painters. Seen from above (which is the only way you can see it), the large, monochromatic rectangle seems almost to levitate transcendently — though it may spark unwarranted terror in allergy sufferers. If you appreciate the beauty in Laib's reductive aesthetic, don't miss "Minimalism, Then and Now," a very satisfying survey of that reductive art movement composed primarily of fine examples from the museum's collection. Wed., Fri.-Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-9 p.m., 2626 Bancroft Way, Berk. \$4-\$6. (510) 642-0808. (Glen Helfand)



UNA, LADY TROUBRIDGE (1924), BY ROMAINE BROOKS

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SAN FRANCISCO OPEN STUDIOS 2000

ArtSpan's San Francisco Open Studios, now celebrating its 25th Anniversary, is a program through which artists open their studios to the public during the four weekends in October. Visitors may explore the space of more than 700 artists, speak with them and buy art. This map provides the locations of the artists showing this Saturday and Sunday. Studios are open from 11AM to

6PM. The Open Studios Exhibition features a sample work by more than 600 of the participating artists and is open from 10AM to 5PM this weekend and from noon to 4PM, Tuesday through Friday. The exhibit is at SomARTS, 934 Brannan Street. The Free Guide to San Francisco Open Studios is available at this location and Vitra.

Mission Geneva, 5155 Mission, Geneva/Rolph		Wynne Hayakawa, Building 101, Studio 1107	P	Verty Dierauf, Building 101, Studio 2118	P	Larry Morace, Building 104, Studio 1208	P
481 Hadley Northrop	P	Patricia Brown, Building 101, Studio 1108	P	Jie Zhou, Building 101, Studio 2120	P	Greg Wooten, Building 104, Studio 1212	G
482 Ellen Rosenthal	Ph	M. Koller, Building 101, Studio 1110	Pr	Jim Hutchinson, Building 101, Studio 2121	P	Carol Kummer, Building 104, Studio 1213	P
482a Karaab Allard	P	Mitchell Confer, Building 101, Studio 1111	MM	Younhee Paik, Building 101, Studio 2201	P	Lee K. Cline, Building 104, Studio 1213	D
482b Michael Shindler	Ph	Kathryn Kain, Building 101, Studio 1115, 1113	Pr	Louise Victor, Building 101, Studio 2202	P	Monika Henschke, Building 104, Studio 1213	W
482c Anthony May	P	Michael Markowitz, Building 101, Studio 1116	D	Susan Cronenwett, Building 101, Studio 2206	MM	Lindsay Casablanca, Building 104, Studio 1215	P
483 Studio Chaen, 1472 Alemany Blvd., Theresa/Cotter	* Pr	Sharon Margaret Wickham, Building 101, Studio 1118	Ph	Derek Lynch, Building 101, Studio 2207	P	Barbara Weigel, Building 110, Studio 110	P
484 Maya Rattiner, 114 Maynard St., Craut/Congdon	* Sc	Peggy Huff, Building 101, Studio 1201	P	Diana Krevsky, Building 101, Studio 2210	P	Laurie Sheridan, Building 110, Studio 110	Pr
485 Uvonne Jones-Most, 170 Ney St., Craut/Congdon	* MM	Carolyn Ellingson, Building 101, Studio 1202	P	Nyia Lark-Wilson, Building 101, Studio 2211	WA/J	Audrey Welch, Building 110, Studio 201	P
486a Clarissa Arguelles Moreno, 222 Edinburgh St., Ground Fl., Avalon/Excelsior	MM	Maria Mayr, Building 101, Studio 1203	Pr	Bobbie Rucker, Building 101, Studio 2213	WA/J	Melissa Borrell, Building 110, Studio 201	WA/J
486 Steve Shapona, 831 Avalon Ave., Moscow/Athens	P	Nathan McCreary, Building 101, Studio 1210	P	Gail Williams, Building 101, Studio 2213	MM	Pamela Powell, Building 110, Studio 203	P
487 Matt Gil, 75 Elmira St., Helena/Shafter	* Sc	Robert Keitel, Building 101, Studio 1211	P	Ellen Into, Building 101, Studio 2219	P	Taraneh Hemami, Building 110, Studio 208	P
488 Jefferson Mack, 2261 Shafter Ave., Industrial/280	* Fu	Sally Seymour, Building 101, Studio 1212	C	John Ager, Building 101, Studio 2222	P	Abel, Building 110, Studio 209 A	MM
Oakdale Painting Studio, 2014 Dakdale, Selby/Rankin		Jacques Terzian, Building 101, Studio 1212	Sc	Tesia Blackburn, Building 101, Studio 2223A	Pr	J.W. Diehl, Building 110, Studio 210	Ph
488a Paul Lorenz	P	Michael Griffith, Building 101, Studio 1215	P	Jess McVey, Building 101, Studio 2306	C	Linda Saytes, Building 110, Studio 211	P
489 Carol Rienecker	P	Leslie Lowinger, Building 101, Studio 1217	Pr	Paula Clark, Building 101, Studio 2306	W	Tanya M. Joyce, Building 110, Studio 212	P
491 Larry Robinson	P	Mirang Wonne, Building 101, Studio 1223	MM	Stanley Goldstein, Building 101, Studio 2310	P	Amber Brookman, Building 116, Fl. 1	P
491a Anastasia Faiella	P	Irene Hendrick, Building 101, Studio 1224	P	Elise Ddom, Building 101, Studio 2311	W	Jeannie Pettigrew, Building 116, Fl. 1	P
491b Connie Noyes	P	Carmen Lomas Garza, Building 101, Studio 1301	Pr	Cynthia Tom, Building 101, Studio 2311	P	Julie Nelson, Building 116, Fl. 1	P
491c Haether McFarlin	P	Carolyn Crampton, Building 101, Studio 1304	P	Paul D. Gibson, Building 101, Studio 2312	P	Monica Denevan, Building 116, Studio 2	P
491d Richard Quinn P		Wanda Beth Zenger, Building 101, Studio 1307	MM	E.M. Michaud, MFA, Building 101, Studio 2313	P	Robin Denevan, Building 116, Studio 2	P
491e Laura Bowman	MM	Michael Hackett, Building 101, Studio 1307	P	Idell Weiss, Building 101, Studio 2314	P	Sue Averell, Building 116, Studio 5	P
490 Grew-Sheridan Studio, 3450 3rd St., #5E, Arthur/Evans	* Fu	Estelle Akamine, Building 101, Studio 1309	Fi	Joe Sam, Building 101, Studio 2315	MM	Craig Leonard, Building 117, Studio 3105	P
492 Anne McSharry, 101 Thornton St., 3rd/Lucy	P	Kathleen McNamara, Building 101, Studio 1312	P	Lem Dozier, Building 101, Studio 2320	P	Marvin Johnson, Building 117, Studio 3115	P
493 Timothy Lawson, 1727 Wallace St., 3rd St./Wallace St. Deadends	* Fu	Toru Sugita, Building 101, Studio 1315	Pr	Richard Bolingbroke, Building 101, Studio 2401	W	Teresa Camozzi, Building 117, Studio 3130	Ph
Yosemite Place, 1777 Yosemite Ave., #150, 3rd St./Mendell		Marius Bosc, Building 101, Studio 1317	P	Beth Shannon, Building 101, Studio 2402	P	Jacqueline McAbery, Building 117, Studio 3203	P
494 Barbara Sebastian	P	G. David Anderson, Building 101, Studio 1318	P	Vesta Kirby, Building 101, Studio 2403	P	Reiko Muranaga, Building 117, Studio 3206	P
495 Jane B. Grimm	Sc	Wendy Robushi, Building 101, Studio 1319	P	John Marvuglio, Building 101, Studio 2403	P	Christopher J. Benfield, Building 117, Studio 3215	P
496 Jonathan Russell	Sc	Marilyn Kuksht, Building 101, Studio 1319A	Sc	Carol Satriani, Building 101, Studio 2404	P	Elaine Myers, Building 117, Studio 3217	P
497 Saori Ide	Sc	Patty Neal, Building 101, Studio 1321	P	Karen Koltonow, Building 101, Studio 2406	C		
498 Mary Dunlap	P	David Dion, Building 101, Studio 1401	Sc	Karen Wenger, Building 101, Studio 2412	P		
499 Deborah Boskin	WA/J	Jane Woolverton, Building 101, Studio 1408	Sc	Janice Richter, Building 101, Studio 2412	P		
500 Shana Astrachan	WA/J	Maree J. Wong, Building 101, Studio 1408	WA/J	Susan Spies, Building 101, Studio 2417	P		
501 April Higashi	WA/J	Sandra Sunnys Lee, Building 101, Studio 1409	P	Kay Kang, Building 101, Studio 2421	P		
501a Eric Powell	Sc	Rene Griffith, Building 101, Studio 1410	Ph	Joan Miró, Building 101, Studio 2422	D		
501b Aron Amos	Sc	Paulette Long, Building 101, Studio 1413	P	BG Hites, Building 101, Studio 2503	MM		
502 Shawn Man Roland, 1450 Hawes St., Shafter	P	Peggy Snider, Building 101, Studio 1414	Sc	Marc Ellen Hamel, Building 101, Studio 2507	P		
502a John Porter, 1075 D Revere Ave., Griffith	* Sc	Turaj, Building 101, Studio 1422	Pr	Tanya Wilkinson, Building 101, Studio 2507	MM		
Hunters Point, first floors wheelchair accessible		Maeve Croghan, Building 101, Studio 1423	P	Lani Asher, Building 101, Studio 2512	MM		
Rab Terry, Building 101, Basement	Fu	Norm Rosenberger, Building 101, Studio 1511	P	Georgia Oliva, Building 101, Studio 2514	P		
Catherine Saiki, Building 101, Basement	P	Elizabeth Johnson, Building 101, Studio 1511	P	Annie Ming Leong, Building 101, Studio 2515	P		
Leslie Bauer/Modern Heirloom, Building 101, Basement		Lori del Mar, Building 101, Studio 1514	P	Henry Sides, Building 101, Studio 2517	P		
Anthony Ricci, Building 101, Lawn 1	Sc	Cherie Raciti, Building 101, Studio 1517	MM	David Dunn, Building 101, Studio 2518	P		
Volkmar Druebbisch, Building 101, Lawn 1	Fu	Aisjah Hopkins, Building 101, Studio 1518	P	Lori Kay, Building 101, Studio 2713	Sc		
Bela Harcos, Building 101, Lawn 2	Sc	Brian Elder, Building 101, Studio 2101	G	Carol Aust, Building 101, Studio 303	P		
Feng Jin, Building 101, Lawn 2	Sc	Jennifer Rey, Building 101, Studio 2101	P	Koch, Building 103, Studio 2114	P		
Alex MacLeitch, Building 101, Lawn 2	Sc	Elaine R. Brindle, Building 101, Studio 2102	W	Mary Proenza, Building 103, Studio 2203	P		
Harold Kozloff, Building 101, Lawn 2	Sc	James Groleau, Building 101, Studio 2103	Pr	Jungwook Grace Rim, Building 103, Studio 2217	P		
Paul Galen, Building 101, Lawn 3	Sc	Linda Fries, Building 101, Studio 2105	P	Guy Wonder, Building 104, Studio 1214	Sc		
Wolf Thumeier, Building 101, Lawn 3	Fu	John Arbuckle, Building 101, Studio 2106	P	Marta Ayala, Building 104, Studio 1103	P		
Chris Meyer, Building 101, Lawn 3	Sc	Mark Monsarrat, Building 101, Studio 2107	P	Kristin Satzman, Building 104, Studio 1108	Ph		
Qire Ching, Building 101, Studio	P	Juline Beier, Building 101, Studio 2109	WA/J	Michael Wong, Building 104, Studio 1120	P		
Linda Hope, Building 101, Studio 1102	P	Carol Jessen, Building 101, Studio 2113	P	Lynn Rubenzer, Building 104, Studio 1203	P		
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		Anke Ente, Building 101, Studio 2117	P				

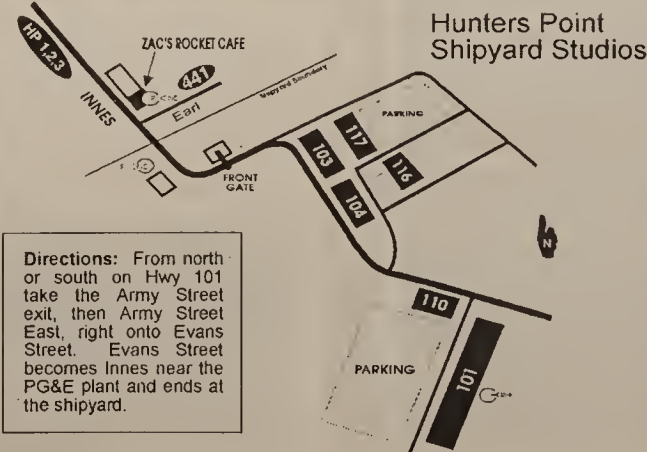
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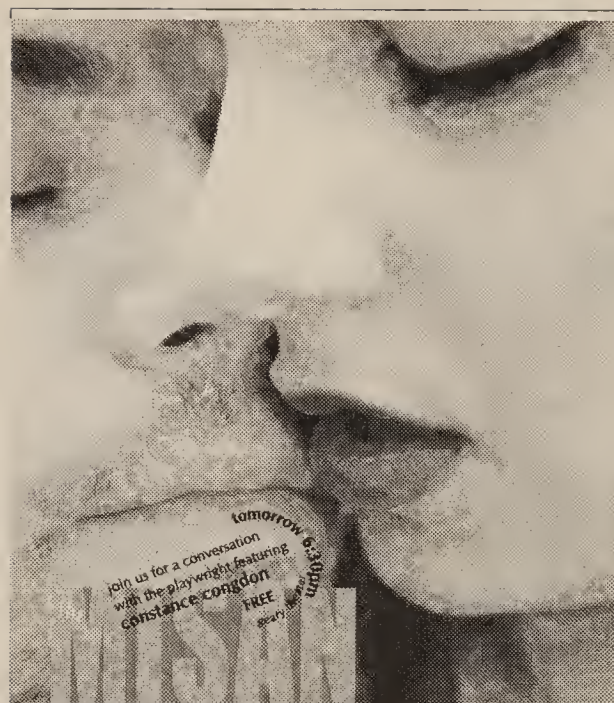
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stage calendar

Ongoing

From page 118

down the aisles, without ever descending to gimmickry. Patterson knows what he's after — poetry given dramatic bite as lived, communal testimony — but many in the nine-member ensemble don't quite have the chops to reach it. Still, the show is tantalizingly close to casting the spell it means to cast. (Rosenstein)

Corpus Christi New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15–25. Wed–Sat, 8pm (also Oct 29, Nov 12, Nov 26, and Dec 3, 2pm). Through Dec 9. See "Irreverence," page 72.

Dutchman and Desdemona: A Tale about a Handkerchief Phoenix Theatre, 655 Geary; 359-0880. \$15. Thurs–Sat, 8pm. Through Nov 11. Humor has a way of making social commentary go down without the aftertaste of didacticism. The double bill that makes up Bare Bones Theatre's latest production is a case in point. *Dutchman*, a pseudo-supernatural play set in the 1950s, is about a black man harassed by a psychotic white woman — raising provocative questions about race and sexuality. However, the one-act is so bogged down in heavy-handed symbols (including several Edenic apples) that playwright Amiri Baraka's political agenda pokes through the seams of the text; what's more, the acting is not nuanced enough to save the play from its pretensions. However, *Desdemona*, Paula Vogel's revision of *Othello*, explores Shakespeare's female characters through dialogue that is hilarious and poignant. All three actors flesh out Vogel's reinvention of the women with energy and originality; in particular, Lauren Grace has great success in transforming the obedient, saintly Desdemona into a playful, sexually voracious adulterer. (Brooks)

• **Enough about Me: An Unauthorized Biography** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20–25. Wed/25–Sat/28, 8pm (also Sat/28, 10pm). Drag diva favorite Varla Jean Merman (Jeffery Roberson) returns to San Francisco with her latest one-woman show on her favorite subject: herself. A prisoner of her own self-absorption, Varla makes some heroic efforts to let the world in while still looking out for number one. Written by Roberson with director Michael Schiralli, this often hilarious 75-minute show is a biting satire on the narcissism of celebrity, and particularly the pathetic cycles of notoriety, obscurity, self-destruction, and confessional redemption that seem obligatory in our culture. Roberson is a tremendously talented actor and singer who nails every cal-

culated head toss, and his portrayal of this trailer-trash diva (whose talents include inhaling a can of Cheez Whiz while simultaneously belting out an aria) is a comic delight. Among several very funny video sequences is "Varla's Trip to Japan," where her search for a Hello Kitty toaster sets the Aqua Net Amazon tromping through the baffled streets of Tokyo. (Rosenstein)

Gadgets Bindlestiff Studio, 185 Sixth St; 974-1167. \$12. Thurs–Sat, 8pm. Through Sat/4. An aging mother, a black sheep daughter, and past ghosts all inhabit Jeannie Barroga's new comic drama.

God's Donkey: A Play on Moses A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22.50. Thurs–Sat, 8pm; Sun, 2 and 7pm. Through Nov 19. See "Irreverence," page 72.

Hot 'n' Throbbing Venue 9, 252 Ninth St; 289-2000. \$15–20. Thurs–Sat, 8pm. Through Sat/4. Mom writes porno scripts to pay the bills, her daughter can barely contain her own bursting sexuality, her son goes to strip shows and jerks off in his baseball glove, and Dad can't decide whether to sleep with or murder his estranged wife. This "average" American family is at the heart of Paula Vogel's ambitious, underproduced play, which bravely plunges into the murky relationships between sex, violence, love, and domesticity. Vogel creates a wonderfully fluid cinematic mix of fantasy and reality that is only partially realized in director Susannah Martin's hit-and-miss production. Don Wood does the evening's best work in an uneven cast as the hurting, violent husband, and while the play's conclusions get a bit pat and generic, Vogel is at her richest in finding the jet black comedy and tragedy in love that can only find torturous, sublimated expression. (Rosenstein)

The Lion, the Witch, and the Wardrobe Fort Mason Center, Bldg C, Marina at Laguna; 346-5550. \$5–8. Sat–Sun, 1pm (also Sun, 3:30pm). Through Nov 19. The upscale production values (and \$75 tickets) of high-budget touring shows are wasted on young kids, who, if the audience on opening day of this Young Performers Theatre production of the C.S. Lewis classic was any indication, prefer to see other children onstage rather than a star with a Broadway pedigree. In Don Quinn's 45-minute adaptation of the novel, young Lucy (Grace Harpster) finds a portal into the magical land of Narnia, where it is always winter. Her brother Edmund (Matt Larsen) then sneaks off for an exploration and, tempted by the promise of unlimited Turkish Delight candy, strikes an underhanded deal with the coldhearted White Witch to lure all three of his siblings

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TICKET WEB

critic's choice: stage

Transit

Fri/27–Sun/29, Studio 210

It's almost emblematic that a company called Transit performs an evening of works called "Asylum Night" at a time when so many San Francisco dancers are *in transit* and needing, well, asylum. No doubt when M. Koob and Kathleen Moore founded their small ensemble five years ago, they didn't think they would have to perform on a postage stamp-size stage in what some 40 years ago was a Sears department store. But the space is affordable, and, as Koob says, "you go with what you've got." The concept of asylum — in spirituality, in community, in insanity, as political refuge and a physical reality — is explored by collaborating choreographers Koob,



PHOTO OF KEVIN CHAN (CENTER), KATHLEEN MOORE, KERYN A. LUNOGREN, AND M. KOOB (FROM LEFT) BY PAM NAGLE

Keryn A. Lundgren, and Jennifer A. Minore. Four of tonight's pieces are world premieres, and one is a revival. Seating is extremely limited, so go early.
8 p.m., 3435
Cesar Chavez,
S.F. \$10. (415)
273-5890.
(Rita Felciano)

back to Narnia and into the witch's hands. One of only two nonchill performers, Harriet Heinrich-Anderson anchors the show with a sublimely sinister turn as the White Witch (she also nabs the best costume); the youthful cast members do their jobs well, and the low-tech special effects are just plain fun. (Ann Brody Guy)

Lusty Liaisons Bannan Place Theater, 50 Bannan; 1-877-4-CHAUCE. \$20-25. Wed-Sat, 8pm. Through Nov 18. In one of Chaucer's raciest tales, a clerk tricks a carpenter into believing Noah's flood is about to come so that he and the carpenter's wife can have the house to themselves.

Ma Rainey's Black Bottom Lorraine Hansberry Theatre, 620 Sutter; 474-8800. \$22-30. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 19. August Wilson's 1985 play explores issues of artistic ownership facing black musicians in 1920s Chicago.

Mad to Live, Mad to Talk Various locations in North Beach, call for reservations; 381-0713. \$55 (includes dinner). Wed/25-Sat/28, 6pm. FootNotes Street Theater performs snapshots of North Beach Beat culture in five scenes at five locations.

Moonlight Potrero Hill Playhouse, 953 De Haro; (510) 845-2687. \$10-15. Fri/27-Sat/28, 8:30pm. If you've studied Picasso, then you know that his most abstract, experimental work came long after he had mastered the fundamentals of visual representation. Last Planet Theatre could learn a lot from this chronology. In an attempt to stake out new artistic territory in their latest production, *Moonlight*, director John Wilkins buries the provocative text of this late Harold Pinter play beneath a mishmash of spastic physical actions, incomprehensible histrionics, and unnecessary fragmentation. While creative risk-taking is commendable, it can backfire when stylization is allowed to overpower subtlety. When this imbalance occurs, as it does here, conceptual gimmicks come off as corny, and the play's momentum gets bogged down in too much icing, not enough cake. (Brooks)

• **A Murder of Crows** Exit Stage Left, 156 Eddy; 675-5995. \$12-18. Fri-Sat, 8pm. Through Nov 18. Maddening, incisive, random, and word-drunk, Mac Wellman's loopy fantasias are often grounded in blistering satire, a funny and merciless insistence on the highly toxic state of the American dream. The first in Wellman's now completed "Crowt" of plays, *A Murder of Crows* introduces the recurrent main character Sannanah (Jessica Jackson), who here as a young girl is acutely sensitive to imminent change in the weather. What the wind blows in is consistently surprising, as Wellman veers in trademark fashion through a host of discourses and dramatic styles ranging from Sam Shepard-type absurdism to some snappy musical numbers. Kevin E. Humbert's direction is spot-on, and an uneven but talented casts arrive at the ideal intersection of wistful dreams, bad taste, cruel hearts, and hopeless politics. (Rosenstein)

Out of This World Eureka Theatre, 215 Jackson; 788-1125. \$22-25. Wed/25-Fri/27, 8pm; Sat/28, 6pm; Sun/29, 2pm. After making a splash this summer, 42nd Street Moon reprises its version of Cole Porter's musical. Director Greg MacKellan's new book — the eighth go-round for this much revised show — incorporates elements from the two best previous versions and now features the Olympian gods and goddesses pursuing Hollywood movie stars on location in 1950s Athens. It's all beyond fluff, and some of the subreferencing humor is beyond dated (how funny can a Kathryn Grayson joke be, anyway?). Still, the book is a serviceable excuse for another delightful Porter score, including such classics as "From This Moment On" and such seriously naughty numbers as "Nobody's Chasing Me." The large cast is somewhat disappointing, particularly the men, but John-Elliott Kirk is a powerful Jupiter, and Lisa Peers, Caroline Altman, and Darlene Popovic all do fun, bubbly work. (Rosenstein)

• **Ragtime** Orpheum Theatre, 1192 Market; 512-7770. \$42-77. Wed/25-Sat/28, 8pm (also Wed/25 and Sat/28, 2pm); Sun/29, 2pm. The Tony Award-winning musical version of E.L. Doctorow's novel makes its San Francisco bow. Out of the welter of Doctorow's patchworked stories, Terrence McNally's book seizes as its central tale the challenges to the dominant WASP status quo being

posed by women, immigrants, "radicals," and minorities. In contrast to Doctorow's cool reportorial narration, McNally often settles for preachy thematic summations, but when he thrusts us headlong into the characters' passions, the results can be deeply moving. Lyricist Lynn Ahrens weaves a web of hope and pain in her songs, and Stephen Flaherty's score unabashedly embraces the brassy, sentimental musical forms of 1900. The production design is much reduced from its elaborate Broadway incarnation, but the glory of this touring production is its ensemble of actor-singers, which brings a stirring electricity to the choral passages and features some exceptional leads. (Rosenstein)

R. Buckminster Fuller: The History (and Mystery) of the Universe George Coates Performance Works, 110 McAllister; 392-4400. \$30-35. Wed-Sat, 8pm; Sun, 2 and 7pm (no performances Nov 22-23). Through Dec 3. Presented in the format of Fuller's famous marathon lectures, this new solo show (here in a return engagement) written and directed by D.W. Jacobs telescopes into a few hours a rich combination of memoir, history, science, economics, philosophy, prophecy, and prayer. Actor Ron Campbell is a superb, electric incarnation of Fuller, but the evening becomes progressively choppy and cerebral as it attempts to cram in the full breadth of Fuller's ideas. The world-changing comprehensiveness of Fuller's vision is thrilling to contemplate, but it's a thing nearly impossible to dramatize: there are few obstacles here, just an uncritical celebration of a tremendously stimulating thinker. (Rosenstein)

• **Stomp** Marines Memorial Theatre, 609 Sutter; 1-877-771-6900. \$25-45. Tues, 8pm show alternates weekly with a matinee Wed, 1pm; Sat, 5 and 9pm; Sun, 3 and 7pm. Open-ended. The crashing, pounding synchronicity of the percussion-dance-performance event *Stomp* is now shaking up the Marines Memorial Theatre on an ongoing basis, with Bay Area artists, including San Francisco's Sophia Sharp, making up a portion of the cast.

Teatro ZinZanni: Love, Chaos, and Dinner Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery; 438-2668. \$125. Wed-Sat, 6:30pm; Sun, 5:30pm. Open-ended. This mix of "love, chaos, and dinner" in a beautifully restored art nouveau cabaret features a five-course meal served by a madcap wait staff, and close encounters with talented dancers, comedians, singers, and acrobats.

To Sleep She Alice Toklas Goes Fort Mason Center, Bldg D, Marina at Laguna; 626-4603. \$5. Fri/27, 8pm. The Playwrights' Center of San Francisco presents a staged readings of Ted Enik's play as part of the 20th Annual DramaRama Playwriting Contest.

Bay Area

Brain in a Box Speakeasy Theatre; 2016 Seventh St, Berk; (510) 601-TWEB. \$10-12. Thurs-Sat, 8pm; Sun, 7pm. Through Nov 11. Andrea Mock performs a solo play that depicts and critiques the high-tech industry in the Bay Area.

• **Fanny at Chez Panisse** Julia Morgan Center for the Arts, 2640 College, Berk; (888) FANNY-06. \$26-34. Thurs/26, 7pm; Fri/27-Sat/28, 2 and 8pm; Sun/29, 2 and 7pm. This new musical based on Alice Waters's book depicts a day in the life of Waters's daughter Fanny, who struggles to complete a school essay while surrounded by the surrogate family of her mother's devoted restaurant staff. Joe Landon's rock and blues-inflected score is only serviceable, but his easy mix of spoken and sung words captures parent-child dynamics with acuity. The real pleasure here is the lead performances of Cecilia Foecke and Maureen McVerry. The 16-year-old Foecke is an absolute knockout as Fanny, and McVerry is first-rate as Alice, the ideal working mom who manages to combine work, family, and national politics without ruffling her signature hats. With loads of inside humor and a narrowly local demographic, it's hard to know what kind of life this musical might have beyond the Bay Area. But as a soufflé-light homegrown specialty, it's a charmer. (Rosenstein)

• **The Grapes of Wrath** Mountain View Center for the Performing Arts, 600 Castro, Mountain View; (650) 903-6000. \$20-38. Tues, 7:30pm; Wed-Sat, 8pm; Sun, 2pm. Through Thurs/5. John Steinbeck's master-

piece is so familiar it's hard to know what anyone could possibly add. But Frank Galati's 1990 stage adaptation went back to the source and found gold, relying on little more than Steinbeck's chiseled words and an admirable sense of restraint. This TheatreWorks production, directed by Robert Kelley and Leslie Martinson, is closely modeled on the look and tone of Galati's original. On rough-hewn wooden platforms under an overarching sky, a group of people gather to tell us a story. The language is as spare and unadorned as their lives, but beneath the unspoken are tremendous surges of emotion and inner life. It's a rare pleasure to see a regional theater company tackle a show requiring a 30-member ensemble, and Kelley and Martinson simply and effectively deploy their enormous company of actors and musicians. Linda Hoy is superb as Ma Joad, and Mark Phillips makes a fine if monochromatic Tom. (Rosenstein)

The Green Bird Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 845-4700. \$36-51. Wed/25, 7pm; Thurs/26-Sat/28, 8pm. The "plot" of Carlo Gozzi's 1765 play is a mishmash of fairy tale elements and commedia dell'arte stock characters. But the crucial ingredient here is the return to Berkeley Rep

of artists from Minneapolis's Theatre de la Jeune Lune, particularly director, designer, and actor Dominique Serrand. As the evening's delightful narrator Serrand establishes a bracing, irreverent tone, and his gorgeous Kabuki sandbox set together with Sonya Berlovitz's witty orientalist costumes make for a visual feast. Unfortunately the compelling visuals and marvelous comic performances by Stacy Ross, Geoff Hoyle, Brian Baumgartner, and Jenny Lord have to carry most of the weight of this production. The script, adapted by Steven Epp with Theatre de la Jeune Lune, makes a stab at updating Gozzi's 18th-century moralizing. But the often flat topical humor can't sustain this two-and-a-half-hour show, which like the characters' own illusions promises more magic than it delivers. (Rosenstein)

Impact Briefs 4: Impact Smackdown! La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 464-4468. \$10. Fri-Sat, 8pm. Through Nov 18. The Berkeley-based Impact Theatre's presents its fourth annual festival of short plays.

The Water Engine Eighth Street Studio, 2525 Eighth St, Berk; (510) 655-0813. \$15. Fri/27-Sat/28, 8pm. Director Kent Nicholson integrates aspects of both radio plays and staged

dramas in the Shotgun Players' production of David Mamet's play, which is followed by "Mr. Happiness," a short monologue piece.

performance

'Absolute Negritude' Bay Area TheatreSports, Bayfront Theatre, Fort Mason Center, Bldg B, Marina at Laguna; 474-8935. Fri-Sat, 10:30pm. Ovi Be Negroes presents its improvisational theater in a full-length show. • **Celebration!** Marsh Theatre, 1062 Valencia; 826-5750. \$15. Thurs-Sat, 10:30pm. Ethan Sandler (star of the just-closed *Fully Committed*) debuts his solo show, a satire about a trip down I-95.

Flash Family Blue Bear Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 885-5678. Sat, 8:30pm. \$14. Through Nov 18. San Francisco's longest-running improv company creates musicals and theatrical scenes from audience suggestions.

Mandalay Marionettes: Burmese Puppet Theater Asian Art Museum, Trustees' Auditorium, Golden Gate Park; 379-8800. Sat, 2 and 7:30pm. Free with museum admission (\$4-7). The Mandalay Marionettes demonstrates its

Continued on page 124

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Ongoing

From page 123

skills in traditional Burmese puppet theater by performing a variety of styles of music and dance using 27 elaborately decorated, string-manipulated puppets.

'The Outsider' Theater Artaud, 450 Florida; 621-7797. Fri, 8pm. \$10-15. Alliance Française presents a multimedia adaptation of Albert Camus's 1942 novel.

'there there: sensation and interruption' The Lab, 2948 16th St; 864-8855. Exhibit Oct 26-Nov 11, Wed-Sat, 2-7pm. Free. Reception Thurs, 6-9pm. Free. Performance Fri, 9pm. \$7-10. In conjunction with her current gallery installation, artist Margaret Tedesco performs with "sonic cartographer" Charles Kremenak and filmmaker Owen O'Toole.

'Twenty Four Hour Cogito' Refusalon Art Gallery, 20 Hawthorne; 546-0158. Sat, 8pm-Sun, 9pm. Free. Conceptual artist Jonathan Keats presents

a performance work wherein he will "do nothing but think, tracking the start of each thought by punching in on an industrial timeclock."

Bay Area

'Last Summer at Bluefish Cove' Lissner Hall, Mills College Theatre, 5000 MacArthur, Oakland; (510) 430-3308. \$5-8. The Mills College Theatre performs Jane Chambers's "lesbian theatre" classic.

dance

Savion Glover Golden Gate Theatre, Golden Gate at Taylor; 512-7770. Wed-Sat, 8pm (also youth program Thurs, 2pm); Sun, 3pm; Mon, 8pm. \$10-55. Through Nov 5. Best known for the Tony Award-winning tap extravaganza *Bring In 'da Noise, Bring In 'da Funk*, Savion Glover has also appeared in Coca-Cola commercials. Before the latter fact turns you off, be reminded that Glover is one of the most, if not the most, innovative and exciting tappers around. Glover brings to San Francisco *Foot Notes*, a gathering of tap dance legends such as octogenarian James "Buster" Brown, America's first lady of tap Dianne Walker, Tony-nominated Jimmy Slyde, and 11-year-old prodigy Cartier A. Williams. This bunch performs solos as well as duets with Glover set to jazz standards, hip-hop, and modern classical music. This is gonna be good. (Belmar)

Lines Ballet Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS. Wed-Sat, 8pm; Sun, 7pm. \$17-35. Surprise, surprise. Alonzo King has discovered the power of narrative. Or at least he has come pretty damned close to it. His newest work, *Soothing the Enemy*, with a fragmentary, dramatically effective sound score by Leslie Stuck, starts out with Chiharu Shibata's lashing, glued-to-the-ground solo and culminates in a tortuous duet in which partner Maurya Kerr ends up being both victim and conqueror. Set in an environment that is both *Blade Runner* and *Rite of Spring*, this is King stepping into unfamiliar territory. His other premiere, *Riley*, to fragments of Terry Riley's music, is a much tamer affair, of the spiky, by now familiar kind. *Tango*, from last year, still delivers a punch; among King's rare responsive-to-music works, it allows the dancers to dive into Astor Piazzolla's music. And they do: Lauren Porter just about tears the space apart. Lines also introduces two new male dancers: Williams Isaac, who's already at home with King's mannerisms, and Artur Sultanov, who has some way to go. (Felciano)

Margaret Jenkins Dance Company UC Berkeley Extension, Middle Hall Gym, Buchanan at Waller; 826-8399. Thurs, 7:15pm, and Nov 8, 2:30pm. Free. The National Dance Lab is a new national initiative to help established choreographers make work, a sort of financial hand-holding for renowned artists to get together with collaborators and perform creative research. Margaret Jenkins Dance Company is one of the founding members of the Dance Lab, so it makes sense that she should be the first artist to reap the benefits of this very necessary program. The first event associated with the Lab is a series of free open rehearsals and lecture demonstrations titled *Ways of Seeing and Talking about Dance*. Everyone is invited to witness the creative process and talk about it, a rare and delightful opportunity. (Belmar)

Steamroller Dance Mission Theater, 3316 24th St; 731-5121. Fri-Sun, 8pm. \$15. Steamroller's *Siamese Dream 2000* was supposed to be Dance Mission Theater's wake. But, thanks to the dance community's pressure, negotiations with the landlord have resumed, and the lease has been extended to the end of the year. By that time the emergency rent supplement bill for arts groups (push the Board of Supervisors about it!) might be in place. For these non-swan song performances Jesse Bie has choreographed much of his 1997 *Siamese Dream*. It's now less sardonic and a little softer around the edges, but the lush physicality and the keen wit of Bie's take on Asian stereotypes remains fully intact. And at least two of the new numbers, Lena Gatchalian's counting game and Bie's confessional solo, are strong additions. The placement of these poignant and elastically athletic vignettes, with their good score and excellent lighting, into a quasi-proscenium environment was a grand idea. They looked positively elegant. (Felciano)

Michelle Stortz ODC Theater at Performance Gallery, 3153 17th St; 863-9834. Thurs-Sat, 8pm. \$15. See A&E review, page 73.

Transit Studio 210, 3435 Cesar Chavez; 273-5890. Fri-Sun, 8pm. \$10. See Critic's Choice.

Bay Area

Bill T. Jones/Arnie Zane Dance Company Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. Fri-Sat, 8pm. \$20-42. The city of Bologna, Italy, invited Bill T. Jones to create a work on the theme "the radiance of Latin-Mediterranean culture in the world." And I don't blame him for answering that odd request with another question: an evening-length dance piece titled *You Walk?* Featuring songs from Zambia, medieval Spanish dances, the Yanomami Indians of Roraima, Portuguese fado, Villa Lobos and Milton Nascimento, John Cage, Mozart, and Brazilian chant in the Gregorian style, Jones's work is about what happens when cultures collide: death and rebirth. Jones also offers a free lecture in conjunction with the exhibit "Continuous Replay: The Photographs of Arnie Zane," at the Berkeley Art Museum. See Art listings for details. (Belmar)

Encanto Español Montgomery Theater, Market and San Carlos, San Jose; (408) 998-8885. Fri, 8pm. \$15-18. Songs and dances of Spain are performed by 24 dancers, singers, and guitarists.

comedy

Brainwash Café and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: comedy open mic, free. **Cobb's** 2801 Leavenworth; 928-4320. Wed, 8pm: all-pro comedy showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Brian Regan headlines, \$10-15.

CoCo Club 139 Eighth St; 626-2337. Mon, 8pm: "The Comedy Pitt Stop," featuring Marilyn Pittman, \$10.

Edinburgh Castle 950 Geary; 885-4074. Wed, 8:30pm: "The Laugh Track," all-pro comedy night with Doug Ferrari, Tony Djimco, and others, \$5. Sat, 7pm: "The Laugh Track Theme Night: Halloween Special, Strange and Unusual," featuring Larry Brown, Daniel Packard, the Ant, Heather Hawkins, Lunell, Rob Cantrell, and host John Hoogasian, \$5.

'F.B.I. (Females Bringing It)' Noy Valley Ministry, 1021 Sanchez; 454-5238. Sat, 8:15pm. \$13-15. Diane Amos, Audre Herron, and Mary Carouba perform.

'Fred Anderson: Comedy Juggler' Pier 39; 771-4201. Sun, noon, 1:30pm, 3pm. Free. Juggling, magic, and audience participation.

Java Source 343 Clement; 541-5610. Tues, 9pm: improv by Dojo Fabuloso followed by open mic.

Jezebel's Joint 510 Larkin; 345-9832. Wed, 8pm: "The Freaks Shall Inherit the Earth," comedy show by Dee Dee Russell, \$5.

Luggage Store Gallery 1007 Market; 255-5971. Tues, 8pm: comedy workshop with Tony Sparks, \$1-3.

Marsh's Mock Cafe 1074 Valencia; 826-5750, ext 2. Fri, 9pm: "The Stale Humans," sketch comedy, \$5. Sun, 9pm: open mic followed by "The Comedy Showcase," with Lori Chapman, \$5.

Paradise Lounge 308 11th St; 621-1191. Wed, 8pm: "All-Star Comedy Showcase," featuring Chris Duffy and Gary Cannon, \$8.

Piaf's 1686 Market; 541-5610. Mon, 8pm: "Gay Comedy Showcase," featuring host Page Hurwitz and others, \$5.

Punch Line 444 Battery; 397-4337. Wed-Sat, 9pm (also Fri, 11pm): Arj Barker's "Monsters of Comedy," \$8-15. Tues, 9pm: The Fresh Robots, \$8.

Rasselas 1534 Fillmore; 346-8696. Sun, 8pm: Steven Kravitz with SF Comedy College All-stars, call for price.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Public Library Western Addition Branch, 1550 Scott; 557-4277. The Afro-San Francisco Society of Poets hosts an open poetry reading, 7pm, free. Brainwash Café and Laundromat 1122 Folsom; 864-3842. "Smoken Word Salon: Poets for Prop L," with host Diamond Dave Whitaker, 8pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Kim Adonizio and Jim Natal read poetry, 7:30pm, \$2. **Thursday:** Cafe Firenze 2115 Shattuck, Berk; (510) 843-1174. Kelli Parish reads, followed by an open mic, 7pm, free. Mambo Mambo 1803 Webster, Oakland; (510) 832-9422. "The Oakland" poetry slam and open mic featuring live jazz, 8pm, free. Black Dot Cafe 2330 International, Oakland; (510) 533-6629. "The Word," open mic,

9:30pm, \$3. 1428 Cafe 1428 Alice, Alice Arts Center, Oakland; (510) 223-4718. Open mic poetry featuring Paradise and the Funknauts, hosted by Liquid Motion, 7pm, free.

Friday: Arena Interplay 701 Oak; 437-1984. Copus and Crumpled Napkin perform, 8:30pm, \$10. Yakkety Yak Coffee House 679 Sutter; 351-2090. Mark Schwartz reads, 7pm, free. Cafe International 508 Haight; 552-7390. Readings by Tony Seymour and Chris Duke, 8pm, free. Timkens Lecture Hall California College of Arts and Crafts, 1111 Eighth St; 437-3454. Small Press Traffic hosts a reading by K. Silem Mohammed and Aaron Surin; 7:30pm, \$5.

Saturday: Arena Interplay 701 Oak; 437-1984. Copus and Crumpled Napkin perform, 8:30pm, \$10. Java Source 343 Clement; 387-8025. Amma hosts an open mic with poetry, comedy, and spoken word, 10pm, free.

Sunday: Jack's Cannery Bar 2801 Leavenworth; 931-6400. Paul Hayward hosts open mic night, 8pm, free. Berkeley Art Museum 2621 Durant, Berk; (510) 234-0727. Fernando Brito and Lara Dale read, 2:30pm, free.

Monday: Somewhere Else 1795 Geary; 440-2180. "Celebration of the Word," reading by Mark Schwartz, with host Jeanne Powell, 7:30pm, free. Luggage Store Gallery 1007 Market; 255-5971. Cecil Taylor performs, 8pm, \$15-25. See 8 Days a Week, page 84.

Tuesday: Black Repertory Group 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents a performance poetry open mic, 8pm, donations accepted. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Open mic, 7:30pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Michelle Goldberg, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Chuck Stephens, and Rob Taylor. Anthony Patel is the film intern. See Movie Clock, page 137, for theater information.

Opening

Book of Shadows: Blair Witch 2 See "Paradise Lost?" and "Which Witch Is Which?," page 69. (1:30) Century Plaza, Kabuki, Metreon, 1000 Van Ness, Orinda.

The Little Vampire Richard E. Grant: Spice World we can forgive, but we demand an explanation for your participation in a movie about pint-size bloodsuckers starring the kid from Jerry Maguire. (1:35) Century Plaza, Kabuki, Metreon, 1000 Van Ness, Shattuck.

Loving Jezebel A man who's spent his life romancing other men's women finally gets his comeuppance. (1:51) Shattuck.

Lucky Numbers John Travolta tries to erase Battlefield Earth from memory by starring as a crooked TV weatherperson who rigs the lottery with Lisa Kudrow. Nora Ephron directs. (Run time not available) Alexandria, Century Plaza, Cinema 21, Empire, Jack London, Metreon, 1000 Van Ness.

Playing Mona Lisa The inner angst that occurs while passing into adulthood is great fodder for movies, and throughout *Playing Mona Lisa* there are glimpses of a great story and wonderful characterizations, but it never really comes together. The effervescent Alicia Witt plays young classical pianist Claire Goldstein, who graduates from college only to have her boyfriend abandon her, setting off a crisis of confidence in Claire as she struggles to find her direction while dealing with all the crazy people in her life. These supporting characters are strictly stock, sitcom-style crazies: an overbearing mom, a dad suffering a midlife crisis, the wise old teacher, and an assortment of outlandish friends, both bohemian and insecure. Director Matthew Huffman and company try too hard to be affecting and cute, and if that wasn't bad enough this locally filmed production uses only the most obvious San Francisco landmarks. This feels like it was made in hopes of earning blurbs like "delightfully quirky" but leaves one unable to describe it as anything more than "depressingly leaden." (1:38) Jack London, Kabuki, Metreon, 1000 Van Ness. (Taylor)

Sasayaki Youngish Japanese director Akihiko Shiota was an apprentice to one of the major

Continued on page 126

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AT AN INITIAL PRESS SCREENING FOR 'BOOK OF SHADOWS: BLAIR WITCH 2', INTERNET FILM GURU HARRY KNOWLES SAID THE FOLLOWING:

"Joe Berlinger has made a film that you folks that hated THE BLAIR WITCH PROJECT will find intelligent, spooky, well-crafted and good...And for you folks that loved it, Berlinger advances, comments, acknowledges and pays tribute to the power of the mythology that THE BLAIR WITCH PROJECT

created...while also commenting and satirizing the fandom and fanaticism that erupted around the first film. 'BOOK OF SHADOWS BLAIR WITCH 2' is unique, different and good enough to stand completely apart and away from THE BLAIR WITCH PROJECT."

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Martinez - Contra Costa 5
Newark - Century Cinedome 7
Oakland - Grand Lake
Pinole - Century 10
Pittsburg - Brenden 16
Pleasant Hill - Century 5
Union City - Century 25

Marin

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Novato - Pacific's Rowland Plaza
San Rafael - Pacific's Northgate
Sausalito - Pacific's Marin Theatre

North Counties

Fairfield - Edwards Stadium 16
Healdsburg - Raven Cinema
Lakeport - Cinema 5
Napa - Century Cinedome 8
Petaluma - Pacific's Petaluma
Rohnert Park - Pacific's Stadium 16
Santa Rosa - Airport Cinema 8
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Sonoma - Sonoma 6 Cinemas
Vacaville - Brenden Vacaville 16
Vallejo - AMC Plaza 6

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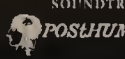
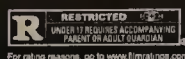


BOOK OF SHADOWS BLAIR WITCH 2

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DIRECTED BY JOE BERLINGER



blairwitch.com

Opening

From page 124

players in the new Japanese new wave, Kiyoshi Kurosawa (*Cure*, *Charisma*), and *Sasayaki* (*Moonlight Whispers*) — a film about the love that dare not proceed unpained — is his debut feature. When Hidaka, a bread-faced boy with a need for strong-handed affection, tells Satsuki, his Bunny Yeager-banged kendo partner, that he wants to be her dog, he ain't kidding. Satsuki is at first quite appalled by her first-timer lover's profession of subservient *amore*, but as she quickly learns, young love just isn't what it used to be. As this slow-to-build but increasingly impassioned answer to tender teen-cheese flicks begins, Satsuki, obviously the superior kendo opponent, is in the midst of trouncing Hidaka in an early morning practice bout. "Thwack!" goes the sound of first love, as Satsuki's wooden sword cracks against Hidaka's head guard. "I like it when you hit me in the head," Hidaka confesses dizzily. "Hentai!" ("Perv!"") comes Satsuki's smitten reply. *Moonlight Whispers* is far from perfect (things don't really get rolling until halfway through), but it's perfectly deranged and, in its final moments, attains a hospitalized lyricism not seen since Cronenberg's *Crash*. (1:40) *Lumiere*. (Stephens)

Sound and Fury Forgive me for ever thinking *Sound and Fury* might be a boring do-gooder of a documentary, given its somewhat arcane theme of whether cochlear implants should be given to deaf children. Don't make the same mistake. This is an intensely riveting, eye- and ear-opening journey into the culture of the deaf

— and the political battles unleashed there by the latest technological wonder. This powerful investigation becomes an emotionally wallowing drama when one clan composed of both the deaf and the hearing confronts, for real, the consequences of choice. Prepare to hold onto your heart when you meet Heather, the magnetic five-year-old whose announcement to her deaf parents that she wants an implant turns everyone's world upside down. (1:20) *Roxie*. (B. Ruby Rich)

Stardom A life led through a lens darkly is the subject of this satiric take on the media, in which a snapshot at a regional hockey game catapults a young girl (newcomer Jessica Paré) to near-instant supermodel fame. While the culture of nanosecond here-today-gone-today beauty-youth commodification may by now be too easy a target for parody, filmmaker Denys Arcand's (*Jesus of Montreal*) way of turning the infotainment medium's tools against itself keeps this cinematic soufflé from collapsing under its subject's weight. News soundbites, TV celebrity profiles, talk shows, and faux-documentary footage are the viewer's only foothold for information, effectively creating a one-dimensional hall of mirrors where a photogenic face refracts instantly into consumed fodder for "news" and social desire. A bit too clever and glib in places (one can practically see characters making quotation marks with their fingers during some of the more grating "isn't-it-ironic" moments), *Stardom* still cuts deep enough to draw blood from the hype machine even as it makes a "star" of its appealing (and highly photogenic) young lead. (1:43) *Fear*

◀ **A Time for Drunken Horses** Into a national cinema filled with allegorical children's stories that may have mythic layers attached but often lack that painful punch to the gut, Bahman Ghobadi throws this grenade, in which a group of parental guidance-free children fend for themselves against all the elements: war, snow, thieves, and biology. The older brother in a Kurdish family, Ayoub — who regularly hauls goods over the Iran-Iraq border at risk of death — has taken it upon himself to feed the family and take care of his ailing dwarf brother, who he learns needs an expensive operation. With no lack of imagination, or endurance, Ayoub hoofs his way through ambushes and toward the border with a gang of smugglers and horses so pained they have to be made drunk to join the caravan in search of money for his surgery. Ghobadi, the first Kurd to make a prominent feature about Kurds (he plays a major role in Samira Makhmalbaf's recent entry on the region, *Blackboards*), is breaking ground as he crosses borders. (1:20) *Galaxy*. (Gerhard)

Two Family House Watching the film *Two Family House cleared my mind of daily worries and provided me with a sense of escape, if only for 104 minutes. The quietly magnetic story gradually unfolds; at its heart is Nathan Lane look-alike Buddy Visalo (Michael Rispoli), a man whose dreams of being a crooner have been stunted, mostly by his unsupportive wife, Estelle (Katherine Narducci). After a string of failed schemes, he finally devises a plan that will help him achieve his goal: he'll buy a house and open a bar downstairs. The wife ain't too excited*

Continued on page 128

Gods and Masters

By Patrick Macias

The reason all Jackie Chan movies made in America inherently suck is that he never gets a supporting cast that can do anything besides crack jokes. By contrast, *The Legend of Drunken Master* rules because a horde of martial artists and stuntmen, who can actually fight and take a fall, gives Chan exactly the kind of conflict he needs. Chan plays the legendary Wong Fei-hong, who hilariously battles traitorous countrymen and evil foreigners with his truly inebriated boxing. Hong Kong film aficionados already know this film by heart as *Drunken Master II*, but only now has it "officially" arrived on our shores in wide release. Though U.S. distributor Dimension snipped the film's final sequence (depicting Chan brain-damaged from drinking industrial alcohol), the English dub preserves Anita Mui's incredible comic timing, the new soundtrack doesn't descend into MTV hell, and the new print looks fantastic. Ignore the unjust R rating and take the whole family, or a six-pack of Burgie!

Meanwhile, back in Hong Kong, the hits just keep on coming. *Jiang Hu: The Triad Zone* (Four Star, see Movie Clock, page 137, for times) is a moving and exciting action-comedy-drama from Dante Lam (*Beast Cops*), and a surefire contender for best H.K. flick of the year. Tony Leung Kar-fai (wearing a Versace bulletproof vest) plays an old-school mob boss who begins to examine his life and his marriage to feisty Sandra Ng after he's nearly assassinated. Not a ton of story here, but a lot of great acting, smart direction, and comedy that swings to both light and dark. Flashbacks, fantasy sequences, and a supporting part for everyone's favorite god, General Kwan (played to red-faced perfection by Anthony Wong!), add up to a meditation on the concept of loyalty that is simultaneously fresh, timeless, and at times, really funny smelling.

tiger on beat

"TWO THUMBS UP!"

The most amazing martial arts sequence I can remember ever having seen in a movie!

Roger Ebert, EBERT & ROEPER AND THE MOVIES

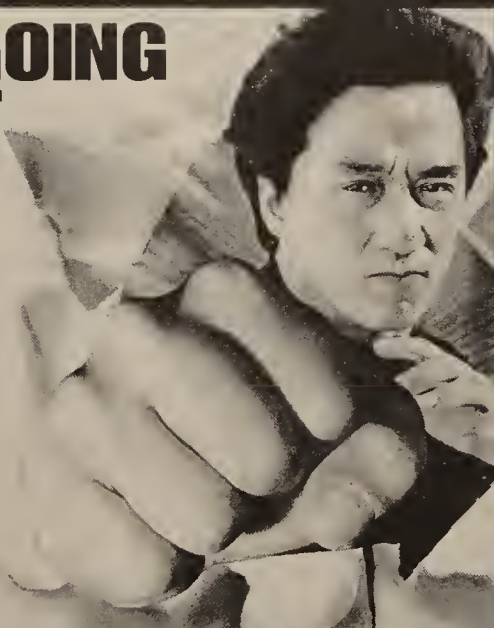
"HAS ENOUGH GOING ON TO MAKE IT A CLASSIC!"

Some of the most amazing stunts ever filmed...The last battle is breathtaking, better than anything in the 'The Matrix'!

Elvis Mitchell, THE NEW YORK TIMES

"JACKIE CHAN PULLS OUT ALL THE STOPS!"

Peter Stack, SAN FRANCISCO CHRONICLE



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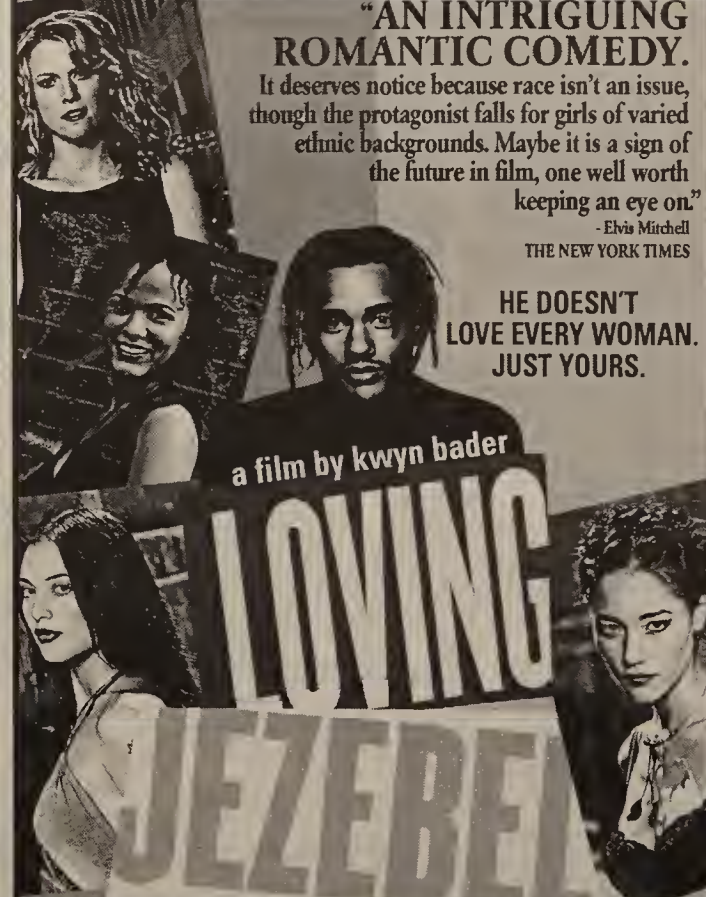
One of Essence Magazine's "10 Must-See Movies" of 2000

"AN INTRIGUING ROMANTIC COMEDY."

It deserves notice because race isn't an issue, though the protagonist falls for girls of varied ethnic backgrounds. Maybe it is a sign of the future in film, one well worth keeping an eye on."

- Elvis Mitchell
THE NEW YORK TIMES

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JUST YOURS.



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STYLISH AND HYPNOTIC FILM"**

-Spin

"AN ELECTRIFYING JOLT"

-Interview

**"BUILDS WITH
HARROWING INTENSITY"**

-Paper

"POWERFUL FILMMAKING"

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EXECUTIVE PRODUCERS: LUCY WEINSLER BEAU FLYNN STEFAN SIMONOWITZ CO-EXECUTIVE PRODUCERS: BEN BARENHOLTZ PRODUCED BY RANDY SIMON JONAH SMITH SCOTT VOGEL SCOTT FRANKLIN THE ANN RUARK EDITOR: GUY MANSSELL WITH STRONG QUARTETS PERFORMED BY KRONOS QUARTET COSTUME DESIGNER: LAURA JEAN SHANNON
PRODUCTION DESIGNER: JAMES CHINLUND EDITOR: JAY RABINOWITZ, A.C.E. DIRECTOR OF PHOTOGRAPHY: MATTHEW LIBATIQUE PRODUCED BY ERIC WATSON AND PALMER WEST BASED UPON THE BOOK BY HUBERT SELBY JR. SCREENPLAY BY HUBERT SELBY JR. AND DARREN ARONOFSKY DIRECTED BY DARREN ARONOFSKY
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"Brendan Fraser is terrific."

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"Hilariously funny."

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"It's thoroughly smart and consistently funny."

THE NEW YORK TIMES, JULY 10, 1991

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THE NEW YORK TIMES, JULY 10, 1991

"Brilliant and witty. 'Bedazzled' will have audiences laughing loudly."

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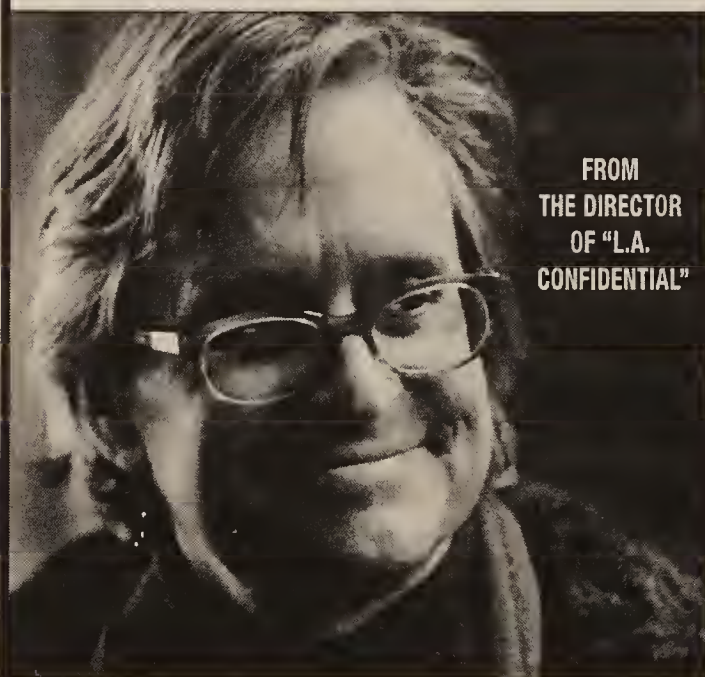
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CHICAGO SUN-TIMES, ROGER EBERT
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MOVIES OF THE YEAR! MICHAEL DOUGLAS GIVES THE BEST
AND MOST SURPRISING PERFORMANCE OF HIS CAREER."

NEWSWEEK, DAVID ANSEN
"'WONDER BOYS' IS PURE PLEASURE!"

ROLLING STONE, PETER TRAVERS
"A COMIC DAZZLER! MICHAEL DOUGLAS DELIVERS ONE OF HIS BEST
PERFORMANCES. TOBEY MAGUIRE IS CAPTIVATING, FRANCES McDORMAND
EXCEPTIONALLY FINE AND ROBERT DOWNEY JR. IS ELECTRIFYING."

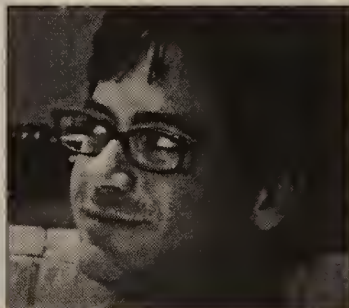


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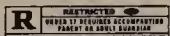


MICHAEL DOUGLAS • TOBEY MAGUIRE • FRANCES McDORMAND • KATIE HOLMES and ROBERT DOWNEY JR.

WONDER BOYS

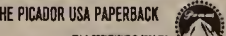


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WONDER BOYS opens in San Francisco Wednesday, November 8th!

Ongoing

From page 128

lenced Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky; salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody

in White's ditty gold-digging owner (Jennifer Collidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition.

(1:30) *Century Plaza, Embarcadero, Jack London, Orinda.* (Fear)

Billy Elliot The word "inspirational" has been haphazardly used to describe this feel-good Brit flick about a motherless 11-year-old boy (sensitively portrayed by Jamie Bell) who has to repress his burning desire to dance because he's living in a macho mining town. With his father and brother embroiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. Billy's instructor sees the potential in the dancing machine. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (*Eight*) means well, trying to show us the underdog thing from a fresh perspective, but about halfway into *Billy Elliot*, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, *Billy Elliot* might seem inspirational. (1:50) *Century Plaza, Embarcadero.* (Gachman)

Bring It On (1:39) *UA Berkeley.*

Broken Hearts Club (1:50) *Embarcadero.* *The Contender* Both onscreen and off, it still seems America has a long way to go until a woman becomes president or even vice president. In writer and director Rod Lurie's film, Senator Laine Hanson (Joan Allen) is chosen by an oddly hip, foul-mouthed, and food-obsessed president (Jeff Bridges) to fill the seat of the recently deceased V.P. But the senator has some enemies: right-winger Shelly Runyon (Gary Oldman) and Representative Reginald Webster (Christian Slater), who pull every trick

in the book — like unearthing dirty photos of Hanson at an orgy — to make sure she doesn't get past the confirmation hearings. Though it's got plenty of moralizing claptrap going on, it's far more multidimensional than other good-versus-evil, *Absolute Power*-ish movies set in the D.C. milieu; at least *The Contender*'s politicians are more than saints or power-hungry despots. (2:10) *Century Plaza, Emery Bay, Kabuki, Metreon, Oaks, 1000 Van Ness.* (Patel)

Croupier Working from a lean, novelistic, ingenious script by Paul Mayersberg, British director Mike Hodges (*Get Carter*) pulls us right into the queasily detached mind-set of Jack Manfred (Clive Owen), a would-be writer from South Africa whose laptop floundering finds a focus when he reluctantly goes back to his erstwhile profession: as a croupier, dealing out losses in a London casino. Jack is smooth, energy conserving, unreadable; even his girlfriend (Gina McKee) shrugs and says, "You're an enigma, you are." Yet for all his "I don't gamble" resoluteness, beneath Jack's unflappable veneer there's a racing, rabbit secret pulse ready to jump free at the first dubious risk. Intricate, economical, *Croupier* is a "thriller" no less engrossing for being almost entirely a head game — waiting to see whether control freak Jack comes up flush or gets handed a joker becomes deliciously tense. *Croupier* is a great exercise in minimalist suspense, its greatest mystery being our own point of view: ice-cold coiled spring Jack makes a fascinatingly inscrutable "I." (1:31) *Four Star.* (Harvey)

CyberWorld (4:8) *Metreon Imax.*

Dancer in the Dark Lars von Trier's *Dancer in the Dark*'s cruel puppet show is set in Washington, 1964, with main characters secretly blind Czech-immigrant Selma (Björk), her friend Kathy (Catherine Deneuve), sullen and disrespectful son Gene (Vladica Kostic), sweet but

dull-witted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Cara Seymour). When Bill asks secretive Selma — who has been saving money for an operation that will save her near-sighted son's eyesight — for a loan, the seeds of tragic melodrama are fully planted. *Dancer* unites *Twin Peaks* with 1954's *Magnificent Obsession*, in which Douglas Sirk turned a female character's blindness into his own damning vision of America. In *Dancer*'s non-musical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's wide-screen Technicolor with his own device: disorienting handheld video. *Dancer*'s first musical number exaggerates the musique concrète elements of Björk's solo recordings; the choreography by Vincent Patterson seems ill-served by fractured framing and sluggish edits. But this feeling of disconnect hints at reality's presence within Selma's fantasy — a creeping, increasingly powerful presence that abruptly stops her songs short. As *Dancer*'s story becomes bleaker, Selma's fantasy songs grow more frequent. As Sirk did in *Imitation*, von Trier interrogates motherhood — its inherent life-and-death bonds — with pitiless compassion. In the movie's final minutes Björk's voice taps into the primal quality beneath the more self-conscious nuances of her overall performance; her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique. (2:20) *Bridge.* (Huston)

Dr. T & the Women In the tradition of *Ready to Wear* and *Short Cuts*, Robert Altman's latest feature is awash in action, fashion, and frenzied drama. The solid cast is headed by Richard Gere as Dallas gynecologist Dr. Sullivan Travis; "the women" include his psychologically unstable

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—Stephen Farber, MOVIELINE MAGAZINE



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—Michael Wilmington, CHICAGO TRIBUNE

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—Kevin Thomas, LOS ANGELES TIMES



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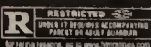
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wife (Farrah Fawcett), ditsy daughter (Kate Hudson), alcoholic sister-in-law (Laura Dern), and charming love interest (Helen Hunt). Dr. T's office sees more traffic than the 101 during rush hour; the chaotic whirlwind of estrogen, blond hair, and Chanel and Gucci outfits reaches colossal proportions. The director creates a stereotypical, inaccessible, and farcical world where men go hunting and women go shopping, but under Altman's practiced guidance, *Dr. T* manages to emerge as biting satire of Southern society. (2.01) *Colma, Emery Bay, Metreon, 1000 Van Ness, Orinda.* (Patel)

☛ **The Exorcist** The most frightening movie I've ever seen has always been *The Exorcist*; the new and improved version of the film is even scari-

er, featuring a whole extra reel full of eerie sounds and disconcerting footage. Twelve-year-old Regan (played shockingly well by Linda Blair) gets an even more thorough series of painful tests (including a very explicit spinal tap), and viewers get to witness additional skin-crawling acts of possession. William Friedkin's 26-year-old film — based on a novel written by William Peter Blatty, who was inspired by an actual exorcism that took place in 1949 — retains a '70s aura that makes for quite a bit of contemporary amusement. When a doctor lights up in a hospital, prescribes Ritalin as a cure-all for her daughters' nerves, or delivers lines such as "Just take a pill, and you'll be fine,"

Continued on page 132



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Wednesday, November 1
Castro Theatre 7 pm
OPENING NIGHT

Blind Spot:
Murder by Women
: Allie Light, Irving Saraf and Julia Hilder

Special Benefit Screening. This new documentary from Academy Award winners Allie Light and Irving Saraf, is a tragic tale of throwaway children, out-of-control adults and the emotional and psychological consequences of murder. Six intimate interviews reveal fantasies, dreams, histories and angers, broadening our understanding of the circumstances leading to these seemingly incomprehensible crimes.

Thursday, November 2
Roxie Cinema 8pm
Big Town, Small Town including

The Handbook of What to Do
: Sativa Peterson



It immediately declares itself as a manual for teenage girls and young women, but really it isn't. What it is, is one long-ass phone message left by an unknown heroine for an unknown girl or a communication from your future self or from your younger sister. *Handbook* twists the peppy and benign tones found in self-help texts and practical advice columns to expose deep, dark truths about navigating through early adulthood, small towns and budding sexuality.

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Ongoing

From page 131
one guffaws in disbelief. Ultimately, however, the battle between good and evil, as fought through the medium of an innocent young girl, is definitely worth a second look. (2:12) *Coronet, Emery Bay, Metreon, 1000 Van Ness, UA Berkeley.* (Patel)
Fantasia 2000 (1:15) *Metreon Imax.*
Get Carter (1:42) *Kabuki, Metreon, 1000 Van Ness, UA Berkeley.*

Girl on the Bridge (1:32) *Shattuck.*

• *Girlfight* Forget those gleaming overstatements you may have heard about Karyn Kusama's gorgeous sweat-factory *Girlfight* being the best boxing film of the year, decade, or millennium. It may be the best romance of all time as well. Love for boxers can't exist with some fan outside the gym; the true consummations have always been within the ring — with the passionate coupling going down in front of thousands of fans, the loser's blood

marking the floor like some ritual remnant of virginity, as some left-out girl chump like Rocky's Adrian sits weakly cheering from the sideline. Without trying, Kusama has reversed that formula in the most literal of ways. Though she claims there's no connection between the names, Kusama invigorates her Adrian (Santiago Douglas) — in this movie the love object is a male featherweight of great ambition with lithe muscle and a sweet face — and sculpts her primary mover out of the mountainous physique of Michelle Rodriguez. This, too, is a story about loving boxing, but

for the first time, you can feel the romance in every sense of the word, from the erotic glow of worked-out skin to the tension-building mix of flamenco and synth sounds in a story where girl meets (or is that beats?) boy. The story has its *Blue Steel* moments, wherein young fighter focuses her anger, turns herself into a tool of revenge, and gets back at the sexist dad who did her mother wrong. But what moves the film along is the romance: when *Girlfight* takes off its gloves, you won't want to look away. (2:02) *Four Star, 1000 Van Ness.* (Gerhard)

Just Looking *Seinfeld* veteran Jason Alexander's directorial debut is a smarmy coming-of-age story that aims to be both a celebration of adolescent lust and a misty-eyed nostalgia piece. The movie is about a transformative summer had by Lenny (Ryan Merriman), a sex-obsessed 14-year-old whose parents ship him off to stay with his aunt and uncle in Queens. At first Lenny seems like a young version of George Costanza: determined to witness two people having sex, he's shamelessly monomaniacal, stooping to spying on his mother and huffing, corpulent stepfather through a keyhole. But about halfway through, the film tries to mix sentimentality with its broad comedy as Lenny falls in love with Hedy, an older nurse (played charmingly by Gretchen Mol). Describing his late father's pride in his job as a shoe salesman, Lenny utters this execrable line: "He said, 'I don't sell shoes, Lenny, I sell journeys,'" to which Hedy replies solemnly, "Your father was a poet." Like the movie as a whole, Merriman isn't very likable when he's being horny and obnoxious, but he's downright unbearable when he tries to be touching. (1:37) *Shattuck.* (Goldberg)
The Ladies Man One would hope that after 10 years of languishing in semi-obscure on *Saturday Night Live*, the seriously underrated Tim Meadows would do something more creative than assist Lorne Michaels in farming out yet another ho-hum sketch character to the cinesplexes. Meadows is too smart to look a gift horse in the mouth, however, even if this particular five-minute-sketch horse was beaten to death several seasons ago. Hence the big-screen foray of Leon Phelps, a.k.a. the Ladies Man, an afro'd anachronism whose one-joke modus operandi is the ability to get freaky with the females. Other than a few giggly non sequitur gags (like an angry mob prone to breaking into choreographed song-and-dance numbers), *The Ladies Man* is painfully short on the laughs, unless you think pina coloda butt lotion is the ideal punchline to every joke. The ladies may love cool Leon, but damned if this doesn't make those five-minutes-to-1 a.m. *SNL* sketches look downright inspired. (1:27) *Emery Bay, Galaxy, Jack London, Kabuki, Metreon.* (Fear)
The Legend of Drunken Master See Tiger on Beat. (1:40) *Colma, Emery Bay, Kabuki, Metreon, 1000 Van Ness, UA Berkeley.*

Lost Souls I guess satanic conspiracies just aren't quite as frightening as they used to be — at least not in this scare-free horror flick. An overly sincere Winona Ryder plays a devout Catholic and exorcist's assistant who is trying to convince doubter Ben Chaplin (he "doesn't believe in evil with a capital E") that Satan is going to try to take over his body in a move to dominate the world. Or something. At any rate, it is every bit as silly as it sounds, growing more preposterous as it develops. Director Janusz Kaminski, who is better known — in fact, just plain better — as an Oscar-winning cinematographer, does excel in the visual department. He infuses every frame with a ghostly radiance that gives the film a nightmarish appearance. Good looks aside, every other aspect of *Lost Souls* is so incredibly humdrum and by-the-book, it leaves one wanting to tell Kaminski that evil with a capital E can sometimes be spelled H-A-C-K. (1:42) *Colma, Emery Bay, Kabuki, Metreon, 1000 Van Ness, UA Berkeley.* (Taylor)
Meet the Parents A lovable schnook (Ben Stiller) goes to meet his girlfriend's uber-WASP parents and gets the feeling her father (Robert De Niro), an ex-CIA analyst, is trying to psychologically break him. The joy of *Parents* lies in its ability to wring every ounce of paranoia and discomfort out of a simple premise. A comedy that banks on Dantean levels of humiliation, it's at its laugh-out-loud best when it concentrates on nothing more than the leads locking horns. Stiller is quickly becoming an ideal candidate for the Jack-Lemmon-neurotic-but-likable-everyman award; he's a great foil for De Niro, who seems intent on establishing a comedic career solely around parodying his intense persona. Director Jay Roach (the *Austin Powers* movies) has a tendency to amp up the sitcom stick for the easy guffaws, keeping the film on the verge of grinding to a laugh-tracked halt for the lackluster third act. Still, thanks to its cast, *Parents* may be the most charmingly romantic and funny interrogation session you've ever squirmed through. (1:48) *Alexandria, Century Plaza, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness.* (Fear)
Nurse Betty (1:50) *Vogue.*
One Less is more, and from feature-filmmaking debuts you don't get any more — or less — than Tony Barbiere delivers with his spare, curious, and incredible San Francisco-set film, *One*. The aptly named *One* departs so radically from

The shortest distance between friends isn't always a straight line.

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best kind of drama from the worst kind of real events: a drama that forces viewers to confront themselves. (4:30) *Rafael* (Huston)
The Tao of Steve (1:30) *Opera Plaza*.
This Is What Democracy Looks Like The WTO protests in Seattle showed America that a lot of folks are pissed off at the greedy corporations that run the global economy; now, one year later, you can't swing a gas mask without hitting media activists who turned their experiences

into a documentary. If you haven't already had your fill of weary cops facing off with megaphone-wielding marchers, *This Is What Democracy Looks Like* is worth a look. Directors Jill Friedberg and Rick Rowley tapped the footage of more than 100 videographers to create a doc that captures the fevered energy coursing through Seattle's rainy streets: sign-thrusting college kids, burly labor union members, stiff

Continued on page 134

- Jim Ferguson, FOX-TV, TUCSON

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- Mike Cidon, ABC-TV, ROCHESTER

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'Sex, Drugs, and Mormons: Two Nights with Jack Stevenson'

Oct. 27-28, Yerba Buena Center for the Arts

Since the motion picture's earliest days, holier-than-you citizens have decried its allegedly bankrupt morality and "corrupting" of impressionable youth. Yet the vast majority of films worldwide have pretty much affirmed their audiences' current values — which in the United States have changed since 1912, like it or not. There's a very thin line between the average feature's tacit moralizing (e.g., sexed-up teens attract hockey-masked maniacs, Americans go to war because somebody's gotta set the world straight) and outright propaganda. Indoctrination can be fun, as former S.F. resident Jack Stevenson well knows. In his latest return visit, the veteran chronicler and collector of film esoterica presents two nights of vintage "educational" finger-wagging, each illustrating themes he explores at length in two new books: *Addicted: The Myth and Menace of Drugs in Film* (Creation Books) and *Fleshpot: Cinema's Sexual Myth Makers and Taboo Breakers* (Critical Vision/Headpress). Friday's "Drugs in the Classroom" program features several infamous late-1960s psychedelic-panic titles, including *LSD: Trip or Trap?*, *Narcotics: Pit of Despair*, and Sonny Bono's legendary don't-let-the-love-beads-fool-ya screed against marijuana. More deeply surreal, however, is Saturday's "Sex in the Classroom" bill. No mere trot through familiar dating dos and don'ts kitsch, the three featurettes articulate a very specific agenda seldom "witnessed" by general audiences. All were directed by one Wetzel O. Whitaker — the apparent Steven Spielberg of Mormon 16mm edutainment. Duly bankrolled by Brigham Young University and the Church of Latterday Saints, they're far more Hollywood-glossy than "secular" classroom pix. *Cipher in the Snow* (1973) is an understated requiem for little Cliff Tucker, the "real zero" product of a broken home. Such dismissals are reconsidered when the towhead simply drops dead — an event bizarrely explained as the consequence of too "little attention, [too] little love," like all those healthy but lonely orphanage babies who "just turn their faces to the wall and die" (!). The 1970 laff riot *How Do I Love Thee?* finds collegiate priss Jan pressured by her trumpy blond roommate Penny (she comes cheap, get it?) to do the wrong thing. "If you really love Keith, love him all the way!" Penny shrills, her own hymen a distant memory. "Self-respect isn't important when you're in love!" Of course, Jan emerges "intact" with an engagement ring, while Penny's wanton ways — like crime — do not pay. From the same year, *For Time or Eternity?* has a doubting angel sent to Earth, where her fiancé refuses to marry "in the Temple." Caving, she walks the plank to a civilian chapel (in Gomorrah-like Las Vegas, yet) but has a last-minute panic attack over the velveteen decor and likelihood of eternal hell. Post-synched dialogue adds the perfect disembodied flourish to a film that, like each Whitaker epic, exists in its own Montgomery Ward-Stepford Wives alternative universe. 8 p.m., 701 Mission, S.F. \$3-\$6. (415) 978-ARTS. (Dennis Harvey)



STILL FROM MARIJUANA — WEED WITH ROOTS IN HELL

Ongoing

From page 133

representatives of the mainstream media, willy-nilly canisters of tear gas — they're all here, mixed with after-the-fact talking-head interviews with various anti-WTO leaders. Weirdest

thing going on here: though the film boasts "narration by Susan Sarandon," the film uses on-screen text far more than voice-over to explain what's going on. And Sarandon's pipes are heard in less than five of the film's 72 minutes. (1:12) *Roxie*. (Eddy) **Triad Zone** See *Tiger on Beat*. (1:38) *Four Star*.

◀ **Urbana** Sundance buzz-magnet *Urbana* first teases us by framing the Case of the Bashed Gay-Basher as another "urban legend," one of those cautionary tall tales repeated ad infinitum at parties, credible only after DUI-level inebriation has been reached. Then it slowly zeroes in on a story too discomfiting, too emotionally

specific to be dismissed as folklore. Just what is Charley (Dan Futterman) up to this uneasy summer night, insinuating himself into strangers' company, then baiting each one? Is he psychotic, masochistic, a trickster, just tricking? As the possibility of violence turns into a solemn vow, *Urbana* provides no easy release;

it knows that demanding "an eye for an eye" never really soothes the deepest pains. (1:44) *Lumiere*. (Harvey)

◀ **The Wind Will Carry Us** This is another triumph for the great Iranian director Abbas Kiarostami, maker of 1996's *Taste of Cherry*. A three-man expedition from Tehran to a small Kurdish village is led by Dourani "the Engineer," the somewhat shady protagonist, to record a mourning rite anticipated upon the passing of an infirm villager, Mrs. Malek. A boy, Farzad, taken into the team's confidence, supplies Dourani with regular reports on Mrs. Malek's condition, which, much to the chagrin of the expedition, appears to be steadily improving. A three-day trip stretches out indefinitely as the crew morbidly awaits the old woman's demise. A monotonous routine of time killing is enforced by Mrs. Malek's stubborn will to live, heightening the contrast between the idle strangers and the hard-working villagers. Meanwhile, Dourani's encounters with different members of the village make for a series of quiet little dramas all their own as layers of questions about life and death, work and idleness, good and evil, unfold against a landscape of exquisite beauty. (1:58) *Rafael*. (Avila)

◀ **The Wolves of Kromer** Will Gould's film isn't really a "horror" opus, but rather a sly parable masquerading as one — it's a cuddly sheep in rakish wolf's clothing. The conservative residents of the English village of Kromer uneasily coexist with a gang of local rowdies — or rather pack of "wolves," whom they consider promiscuous pests and pilferers. These canines aren't the usual four-legged variety, though. They're dead-sexy young men running around in long fur coats and precious little else (a great look, by the way), who spend their time dancing around disco bonfires when not shagging one another freely in the forest. Charles Lambert's witty script turns wolf-ification into a thinly veiled metaphor for coming out. The villagers' hypocritical secrets and rants — that these "animals" are immoral, unnatural, sex-addicted, youth-"recruiting" — might as well be lifted whole from our own religious right's scandalous annals. Lee Williams and James Layton, both ex-models, make ingratiating as well as foxy lead manimals. Like many gay couples, their characters have "commitment problems" — but hey, they're working on it. *The Wolves of Kromer* works on several levels: as moral-majority satire, libertine fantasy, fractured "fairy" tale, tragic love saga, and disarming affirmation that, well, maybe different is better. (1:22) *Opera Plaza*. (Harvey)

Woman on Top (1:33) *Shattuck*.

Rep picks

◀ **Friendly Witnesses: The Worlds Of Warren Sonbert** The globe-trotting, extravagant, occasionally irascible Warren Sonbert seldom looked backward, so when the S.F. resident died five years ago, many locals knew him only as a very opinionated *Bay Area Reporter* film critic — unaware he'd been a key figure in West Coast experimental cinema from the mid '60s on and in fact had made some of his best works

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Bob Dennerstein, *Rocky Mountain News*

"STARK AND HAUNTING, ITS SKILL AND PASSION
CLEARLY BELONG TO AN ORIGINAL."

Godfrey Cheshire, *New York Press*

"ONE OF THE MOST STRIKING OF ALL
THE IRANIAN FILMS ABOUT CHILDREN"

Michael Wilmington, *Chicago Tribune*

"A TRULY GREAT FILM!"

FILMMAKER Magazine

A TIME FOR DRUNKEN HORSES

a film by Bahman Ghobadi

زمانی برای مستی اسبها
فلمی از بهمن قبادی

A TIME FOR DRUNKEN HORSES a film written and directed by BAHMAN GHOBAADI
starring NEZHAO EKHTIAR-DINI, AMANEH EKHTIAR-DINI, MADI EKHTIAR-DINI, AYDUB AHMADI, JOUVIN YOUNESSI
and the people of the villages of SARDAB and BANE. written and directed by BAHMAN GHOBAADI director of photography SAED NIKZAT
assistant director ALI REZA AMINI editor SAMAD TAVAZDI sound designers MORTEZA DEHNAVI and MEHDI DARABI
sound mixer MASSOUD BEHMAN original music by HOSSEIN ALIZADEH produced by BAHMAN GHOBAADI

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quite recently. Thanks to various preservation-minded institutions (including the Estate Project for Artists with AIDS, NYC's Guggenheim Museum, and SFMOMA itself), this major retrospective brings together nearly all Sonbert's diverse, adventurous screen oeuvre. The eight programs here cover a gamut of thematic and stylistic tastes, reflecting his early all-access grooviness as a chronicler of the swinging '60s (he hung out with the Warhol crowd for some time) on through such breathtaking latterday epics as "Friendly Witness" (1989), "Short Fuse" (1992), and the posthumously edited "Whiplash" (1995). These last are as sensory-overloading as IMAX eye candy, as intoxicated by montage as Dziga Vertov's works, as witty and joie de vivre-laden as Sonbert himself. Individual programs spotlight his increasing technical sophistication, frank yet idiosyncratic queer sensibility, and penchant for turning autobiography (and his friends') into art. For context's sake, there are also titles by the filmmaker's inspirational mentors, contemporaries, and sometime collaborators, among them Warhol, Gregory Markopoulos, Stan Brakhage, Hitchcock, Abigail Child, and Jeff Scher. S.F. MOMA. (Harvey)

► **Gimme Shelter** While concert promoters beat their chests over the 30th anniversary of Woodstock last year, few made mention that 1999 also marked the anniversary of another milestone musical event. After the commemorative concert for peace, love, and music turned into three days of greed, breast-baring and pyromania, however, more than one astute critic recognized the spirit of Altamont in the chaotic footage. Noted documentarians Charlotte Zwerner and brothers Albert and David Maysles (*Salesman*, *Grey Gardens*) were filming the Rolling Stones as they finished up their first U.S. tour in three years. The idea for a last-minute free concert in the Bay Area's Altamont Speedway featuring the Stones and a few other groups seemed like a good idea at the time ("a Woodstock of the west," one journalist puts it); using fellow counter-culture icons the Hell's Angels as security for the show, however, spelled disaster from the start. The result, *Gimme Shelter*, not only documents one of the greatest bands of the era in a particularly fertile creative mode (post-Beggars Banquet and pre-Sticky Fingers, heard here in a primitive state) but also inadvertently captured what many consider the final nail in the flower-power coffin. The dark underbelly of the love generation shimmers above the proceedings like a haze, with drug freak-outs and hippie beatdowns casting a sickening pall over the proceedings. The shot of an Angel glaring malevolently at Jagger as he goes into his fey blues-man shuffle says it all: there's a bad mojo in the air just achin' to break. The doomed show ended with the stabbing and fatal beating of a fan, footage seen over an editing screen and watched by the Stones themselves; neither the band nor the viewing audience are let off the hook. A key piece of rock cinema and a stunning slice of vérité, the anniversary edition features a new sound mix and restores excised footage from the original version; the chance to see a piece of rock history unfold larger and louder than ever before your very eyes is now, once again, just a shot away. (1:30) *Rafael*, UC Theatre. (Fear)

► **Glimpses of Stories That Refuse to Be Told: New Work by Women of the Chicago Art Institute** See Critic's Choice in Events. *Yerba Buena Center for the Arts*.

► **House of Wax** Born heir to the National Candy Company of St. Louis, Vincent Price found his aristocratic bearing lent itself all too well to Hollywood typecasting. For his first 15 years on screen he played period fops, society swells, duplicitous boyfriends, and dastardly monarchs; then came *House of Wax*, his first real horror film — a genre he'd seldom escape for the next 40 years. In André de Toth's enjoyably plush, kitschy meller, Price exemplifies suave menace as "Dr." Henry Jarrod, a wax-museum proprietor who loses his prize statues in a fire. He then proceeds to "repopulate" the museum by turning anyone who annoys him into a lifeless historical figure, running amok until of course fate provides the artist with a dose of his own medicine. *Wax* not only kick-started Price's lengthy horror career, it also rekindled the then-dormant genre in general, and it was the single biggest hit of the brief 3-D film craze. Not the most imaginative among leading post-war filmmakers, de Toth used the new technology with all the sophistication of a sheet-draped child saying "boo" (including one cheesy moment when a minor character plays paddleball for no apparent reason beyond the opportunity to bounce something repeatedly

"at" the audience). Whether his director shared the attitude or not, Price always seems to be winking at the inherent low-rentness of these horror conceits. Arguably he was truly frightening just once, in Michael Reeves's harrowing tale of religious hysteria *The Witchfinder General* (1968), with guess-who as a Grand Inquisitor who enjoys torturing "possessed" peasants a little too much. Far more typically, *House of Wax* presents him as a sardonic fancy man who knows he's better than everyone else — Americans' fear of the upper class was perhaps the real "horror" that kept Price a bankable horror star. Getting what they deserve are a waxy supporting cast including Phyllis Kirk, Carolyn Jones, and Charles Buchinsky (later known as Charles Bronson — now there's a scary man). The Castro will be screening a new 35mm Technicolor print, complete with dual-projection 3-D; as a bonus, you'll get Bugs Bunny's only 3-D effort, "Lumberjack Rabbit." (1:30) *Castro*. (Harvey)

► **The Nightmare Before Christmas** The occasionally painful musical numbers of the 1993 film *The Nightmare Before Christmas* are more than redeemed by its amazing, exuberantly sinister style and deliciously dark humor. Rereleased this month, *Nightmare* is a stop-motion animation phantasmagoria produced by Tim Burton that recalls both his work on *Edward Scissorhands* and *Batman*, as well as macabre masters Edward Gorey and Hieronymus Bosch. It tells the story of the misguided but well-meaning Jack Skellington, the toast of the cheerfully ghoulish Halloweentown. Jack's dissatisfied with his life's routine, and after discovering Christmastown, he vows to make the holiday his own, dispatching a trio of mischievous trick-or-treaters to kidnap Santa Claus. The resulting mayhem is delirious fun, as children wake up on Christmas morning

to find shrunken heads and ferocious toys under their trees. Danny Elfman's music is great when it's being wicked or fantastical, but some of his yearning love songs are interminable. Nevertheless, the movie's so visually rich that it deserves to be seen over and over, like an *It's a Wonderful Life* for those allergic to holiday saccharine. (1:16) *Lumiere*, UC Theatre. (Goldberg)

► **Psycho-A-Go-Go** He was the best of directors, he was the worst. Few can rival the late Al Adamson for turning out extremely entertaining, awful movies. Perhaps his most famous effort, relatively speaking, was 70s "Creature Feature" boob tube staple *Dracula Vs. Frankenstein*. But Adamson also lent his golden touch to biker flicks (*Satan's Sadists*), lesbian-hellcats-on-the-ranch sagas (*The Female Bunch*), affirmative-action cinema (*Black Samurai*), and the advocacy of free love (*Blazing Stewardesses*). A typically resourceful, amazing mess, *Psycho-A-Go-Go* is three movies in one, with as many pseudonyms (*Blood of Ghastly Horror*, *The Man with the Synthetic Brain*) as your average check-forger. *Psycho* was made (though not necessarily released) in 1965 as an ultracheap James Bond imitation involving jewel thieves and a remote-controlled Vietnam vet zombie. In both 1969 and 1971, Adamson added new footage, distributing his "latest" epic under deceptive fresh titles. Abandon all hope of narrative coherency, ye who enter here. "Stars" briefly surfacing amid the no-name cast include John Carradine, ex-Mouseketeer Tommy Kirk, and the Amazonian Mrs. Adamson, Regina Carroll. *Artists' Television Access*. (Harvey)

► **Seven Films: 1996-1999** See Critic's Choice in Events. *Artists' Television Access*.

► **El Valley Centro** Worried that S.F. is going to hell in a handbasket? Pour yourself a stiff one

and brace for more bad news: the same goes for California's agricultural heartland. Iconoclastic veteran documentarian James Benning reveals a Great Central Valley region that's been overharvested, oil-drained, marsh-depleted, paved, prison-constructed, scraped, flooded, and set afire within an inch of its ecobalanced life. Yet this feature lands as far from straight-up environmentalist agitprop as Benning does from PBS-style docs. His films demand patience, with lengthy, stock-still 16mm views of landscapes unaccompanied by music or narration. Suspend conventional expectations, however, and the "nothing happening" minimalism develops a hypnotic, Zen-like profundity. What emerges here is a hauntingly sad — and stunningly shot — portrait of nature subsumed by insatiable human need. *San Francisco Art Institute*. (Harvey)

► **X-Men** Marvel Comics ringmaster Stan Lee's battle cry was "superheroes with superproblems," and Marvel's X-Men had miles of superproblems. The biggest problem with the X-Men movie is that it only achieves half of the Marvel dynamic. The film has plenty of character motivation and a willingness to take everything stone-faced seriously (how seriously? It actually begins in Poland, 1944, for god's sake) with a welcome lack of irony. It's very sharp-looking — dark without all the cumbersome "moody broody" stuff. To its credit, *X-Men* is the least crass, gaping-

mouthed, brain-out-of-its-head film from the "comic book" school in some time. That's good. But what it totally lacks is the willingness to dream big, the confidence to run amok with the ball. At 75 million bucks, it's just not good enough. *X-Men*, while giving you some 10 principal characters to juggle, barely manages to squeeze out a handful of memorable, imaginative moments. (1:45) *Red Vic*. (Patrick Macias)

► **Young Dr. Freud** You'd think the young, virile years of the man who placed sexuality at the center of all human impulses would have the makings of a bodice ripper. But Alex Corti's 1977 film, released for the first time in the U.S., is as dry as a discussion of mitosis in a high school textbook. The mature Freud (Karlheinz Hackl) narrates, recalling his life as if he were in a therapy session. The film traces the good doctor's existential student years: his struggles with poverty, anti-Semitism, love, and the small steps which would eventually lead to the development of psychoanalysis. But a posse of bearded scientists peering through microscopes makes dull filmmaking, and, for the most part, we are denied full-bodied glimpses into the fascinatingly repressed environment of 19th-century Vienna. Apart from the lengthy discussion on the sex life of the eel, it's a long, trying ride for all but the most devoted Freud worshippers. (1:39) *Rafael*. (Debbie Berne) ♦

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American Indian Film Institute

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San Francisco — The Bay Area's second oldest film festival — the American Indian Film Festival, celebrates its 25th Anniversary November 9-16, 2000, beginning at the Palace of Fine Arts. Dedicated to preserving the cultural heritage and contemporary vision of American Indian and Canada First Nation peoples — the festival is a showcase for new and emerging filmmakers and actors; is a catalyst for production of new Indian Cinema; and is the oldest and most prestigious festival of its kind worldwide.

The 25th Annual American Indian Film Festival begins with the screening of two films at San Francisco's Palace of Fine Arts, 3301 Lyon Street at Bay at 7:30 pm on **Thursday, November 9**. The opening night film, Lawrence Johnson's *"Hand Game"* (USA 67m) describes the origins of one of Indian peoples' earliest games of chance. Seven years in the making, the film takes the viewer on a journey full of humor, riveting music and engaging characters. *"Hand Game"* begins at the Flathead Indian Reservation in Montana, then travels across the Northwest to the Crow, Blackfoot, Makah, Spokane, Coeur d'Alene and Walker River Northern Paiute Reservations. Across the U.S., Native Americans are struggling to protect their sacred places. Religious freedom, so valued in this country, is not guaranteed to those who practice land-based religion. Every year, more sacred sites — the land-based equivalent of the world's great cathedrals — are being destroyed. Strip mining and development cause much of this destruction, but rock climbers, tourists and New Age religious practitioners are also part of the problem. The biggest problem is ignorance. The **Special Advance Screening** of director Christopher McLeod's *"In the Light of Reverence"* (USA 72m) is a film that can and will change that ignorance. This documentary tells the story of three indigenous communities and the land they struggle to protect: the Hopi of the Four Corners Area in the Southwest, the Wintu of Mt. Shasta in northern California, and the Lakota at Devil's Tower on the Great Plains in Wyoming. **Tickets \$7, \$8.**

The festival continues at 7:30 pm on **Friday, November 10** at the Palace of Fine Arts when AIFI presents the premiere of Sandy Osawa's *"On and Off the Rez with Charlie Hill"* (USA 58m). A stunning documentary that delivers a knockout punch to the stereotype of the stoic Indian; this inspiring story about America's foremost Indian comedian, Charlie Hill, will not only make you laugh but will also raise your consciousness in the process. We learn how Charlie's early "secret wish" to become a comedian, carried him from a Wisconsin Indian reservation to the Tonight Show with Johnny Carson, the Richard Pryor Show, Moesha, Roseanne and the clubs of L.A., where he currently works. Constantly fighting centuries of stereotypes, we see a present day Charlie Hill remembering his father taking him up to the mountain top and saying, "see all that land, son? Do you realize that one day NONE of this will be yours?" Based on the real-life experiences of native women, director Shirley Cheechoo's *"Backroads"* (CANADA 80m) is a compelling, suspenseful contemporary drama about a Cree woman charged with murdering a local French Canadian man, and her family as they deal with murder and the complex relationships that develop within the reservation community. Set on Manitoulin Island, Canada in the 1970s, this powerfully authentic portrayal of life for First Nations women reveals the love, determination, humor and solace they bring to the grim realities of the situation and their acceptance of supreme justice triumphs in the end. Stars Renae Morriveau and Shelia Tousey. **Tickets \$7, \$8.**

On **Saturday, November 11** at 7:30 pm, the American Indian Motion Picture Awards Ceremony at the Palace of Fine Arts opens with director Raymond E. Spies, Jr.'s short film, *"Dreamer"* (USA 10:41). Featuring acclaimed Native American actor, Saginaw Grant, *"Dreamer"*, set in 1629 in the desert territory that would become the Western United States, an Indian has a prophetic dream about the alarming future of Mother Earth. Confirming the reality of his dream, the Great Spirit then performs a dance symbolizing the strength of the Indian people, the visions that are yet to come, and the care we must take with our precious planet. There is also a Special Tribute to actor Will Sampson introduced by Saul Zaentz, Chief Dan George, and Bernie Whitebear. Rounding out Awards Night is music by Ulali, Lorrie Church, Derek Miller, Lucie Idlout, and Ricky Lynn Gregg, with comedians Don Burnstick and Charlie Hill. **Tickets \$10.**



L-R: Ulali; Derek Miller; Don Burnstick; Lorrie Church; Charlie Hill



The 25th annual American Indian Film Festival continues at the Landmark's Embarcadero Center Cinema on **Sunday, November 12** through **Thursday, November 16**. Evening showtimes: 7:00 pm, Matinees starting at 12 noon are scheduled for **November 12, 14, 15 and 16**. **Closing Night, November 16** — The Canadian film, *"Jolun Greyeyes"* (CANADA 80m) directed by Jorge Manzano concludes the American Indian Film Festival. **Info: 415-554-0525 www.aifisf.com**

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film rep clock calendar repertory theater schedules



Home on the range: Visit California's ravaged heartland in James Benning's documentary *El Valley Centro*, screening in San Francisco Cinematheque's Sun/29 show at Yerba Buena Center for the Arts. See Rep Picks.

Schedules are for Wed/25 through Tues/31 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. *Women* (Teles, 1997) **Tues, 7.**

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-6. "Behind the Charade: Workers' Voices in D2K," premiere of a video shot behind the scenes at the Democratic National Convention, presented by the Labor Video Project **Wed, 7:30**. "Q-Action Presents Fliq," screening and discussion for gay and bi men 25 and under **Thurs, 6:30**. "Seven Films: 1996-1999," films by Sarah Jane Lapp **Fri, 8**. \$5. See Critic's Choice in Events listings. "Other Cinema": *Psycho A Go-Go* (Adams, 1965 and 1971) **Sat, 8:30**.

ASIAN ART MUSEUM Golden Gate Park; 379-8800. Free with museum admission (\$4-7). "Thunder and Rain: Modern Chinese Stories in Film": *The Opium War* (Xie, 1997) **Sun, 2**.

CASTRO 429 Castro; 621-6120. \$4.50-7. *House of Wax* (De Toth, 1953) **Wed/25, Fri/27-Tues/31, 2, 4:30, 7, 9:30** (no 9:30 show **Tues/31**). "Jazz on Film," part of San Francisco Jazz Festival (special admission \$12 per program; for advance tickets call 776-1999): "The Satchmo Centennial: Louis Armstrong on Film" **Thurs, 7**; "The Great Jazz Singers on Film" **Thurs, 9**.

COLE HALL CINEMA UCSE; 513 Parnassus, Medical Sciences Bldg; 476-6932. \$2-3.50. *Revenge of the Creature* (Arnold, 1955) **Thurs, 5:45, 7:30; Fri, 6:30, 8:15**. In 3-D.

CULTURAL INTEGRATION FELLOWSHIP 2650 Fulton; 386-9590. \$12-35. "Women in Satyajit Ray's Cinema": *Home and the World* (Ray, 1984) **Sat, 8**. Proceeds benefit the Cultural Integration Fellowship.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$4-8. Call for shows and times.

KORET AUDITORIUM Public Library, Main Branch, 100 Larkin; 487-5482. Free. "Seventh Annual Filipino American Cine Festival: Screening Filipino '00," new works by Filipino American filmmakers and media artists **Sat, 3-5:45; Sun, 2-4:45**.

MECHANICS' INSTITUTE 57 Post; 956-2260. \$5. "CinemaLit Series 2000": *Body and Soul* (Rossen, 1947) **Fri, 6:30**. Discussion follows film.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. "Seventh Annual International Jewish Video Competition of the Judah L. Magnes Museum" **Wed, 7:30**. Videomakers in person. "Swedish Stories" (Edwards, Hedenius, Jarl, and Troell, 2000) **Fri, 5**. "Divas": *Fior di male* (Gallone, 1915) **Fri, 7:30**; *Assunta Spina* (Serena and Bertini, 1915) **Fri, 9:10**; "Passion and Defiance," roundtable discussion **Sat, 4** (free); *Rapsodia satanica* (Oxilia, 1917) **Sat, 7**; *La storia di una donna* (Perego, 1920) **Sat, 8:15**; *Malombra* (Gallone, 1917) **Sun, 5:30**; *Maman Poupée* (Gallone, 1919) **Sun, 7:40**. "Rehearsing Arab Identity": *Adieu Forain* (Syad, 1998) **Mon, 7:30**. *The Tinger* (Castle, 1960) **Tues, 7:30**.

NICHIBEI-KAI 1759 Sutter; 921-1782. Call for price. "Roji Koie — Potter" and "Kohei Miyata — Goldsmith" **Wed, 1**.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. *Gimme Shelter* (Maysles, Maysles, and Zwerin, 1970) **Wed-Thurs, call for times**. *The Wind Will Carry Us* (Kiarostami, 1999) **Wed-Thurs, call for times**. *Place Vendôme* (Garcia, 1998) **Wed-Thurs, call for times**. *The Sorrow and the Pity* (Ophuls, 1971) **Wed-Thurs, 6:30**. "Cinema Africa!": *Guelwaar* (Sembene, 1993) **Wed, 7**. *Young Dr. Freud* (Corti, 1977) **Fri/27-Wed/1, call for times**. *Somewhere in Time* (Szwarc, 1980) **Fri-Sun, call for times**.

RED VIC 1727 Haight; 668-3994. \$3-6.50. *Suspicion* (Argento, 1976) **Wed, 2, 7:15, 9:25**. *Alien* (Scott, 1979) **Thurs, 7, 9:25**. *The Hunger* (Scott, 1983) **Fri, 7:15, 9:25**. *Carrie* (De Palma, 1976) **Sat, 2, 4, 7:15, 9:20**. *Psycho* (Hitchcock, 1960) **Sun, 2, 4:20, 7:15, 9:35**. *X-Men* (Singer, 2000) **Mon-Tues, 7:15, 9:30**. Come dressed as an *X-Men* character on Halloween and get a free large popcorn.

ROXIE 3117 16th St; 863-1087. \$3-7. *This Is What Democracy Looks Like* (Friedberg and Rowley, 2000) **Sat-Sun, noon**. *Sound and Fury* (Aronson, 1999) **Wed/25-Wed/1, 6, 8, 10** (also **Wed, Sat-Sun, 2, 4**).

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885, www.sfcinematheque.org. Call for price. "Glimpses of Stories That Refuse to Be Told: New Work by Women of the Chicago Art Institute" **Thurs, 7:30**. Artists Amie Siegel, Sarah Jane Lapp, and Jenny Perlin in person. San Francisco Art Institute, 800 Chestnut. *El Valley Centro* (Benning, 2000) **Sun, 7:30**. Director in person.

SFMOMA 151 Third; 357-4000. "Friendly Writings: The Worlds of Warren Sonbert": "The Tenth Legion" (1967) and "The Tuxedo Theatre" (1968) **Thurs, 7, and Sun, 1**; "Themes and Variations: Warren Sonbert's Approach to Narrative," panel discussion **Sun, 2**; "The Bad and the Beautiful" (1967); "Ted and Jessica" (1967); "Honor and Obedy" (1988). See Rep Picks.

SPIKE AND MIKE'S SICK AND TWISTED FESTIVAL OF ANIMATION Kabuki Theater, 1881 Post, S.F. \$8-8.75. (415) 931-9800. Spike and Mike bring their annual 18-and-over-only show of shocking animated films to the Bay Area; featured is Pixar's new film "For the Birds." **Wed/25-Thurs/26, 7, 9:30; Fri/27-Sat/28, Nov 3-4, Nov 10-11, midnight**. Other shows: **Nov 10-16, California Theatre, 2113 Kitteredge, Berk; (510) 843-3456**. **Nov 17-23, Roxie Cinema, 3117 16th St, S.F. (415) 863-1087**.

UC THEATRE 2036 University, Berk; (510) 843-6100. \$4-6.50. *Gimme Shelter* (Maysles, Maysles, and Zwerin, 1970) **Wed-Thurs, 5:30, 7:30, 9:30**. *The Nightmare before Christmas* (Selick, 1993) **Fri/27-Thurs/2, 4, 5:45, 7:30, 9:15** (also **Fri-Sat, midnight; Sat-Sun, 12:30, 2:15**).

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "Embroidered Canticles" and "Beating Drums," films by Izza Genini, part of Jewish Film Festival Wednesdays **Wed, 8**. See 8 Days a Week, page 84.

ZEUM 221 Fourth St; 777-2800. "Free Film Noir Outdoor Series," free films shown in the forecourt area in the Children's Garden **Fri, sunset (between 7 and 8)**. Through **Fri/27**. ♦

PHOTO BY ERIC LIEBOWITZ



Fall guy: Mark Wahlberg plays the poor sap in James Gray's sepia-toned crime tale.

'The Yards'

Thug life

There's little that's new about *The Yards* — directed by James Gray (*Little Odessa*) — but much that's satisfying. Shot in shadowy sepias, the tale of loyalty, betrayal, and corruption in blue-collar New York is firmly in '70s mode, recalling movies such as *Serpico* and even *The Godfather*. Mark Wahlberg plays Leo Handler, a dumb, decent kid who has served time for car theft, keeping his mouth shut about how his best friend, Willie Gutierrez (a smoldering, creepy Joaquin Phoenix), was involved in the crime. Willie is eager to bring Leo into the fold at the subway company of his Uncle Frank (James Caan), where the work is shady — Willie's crew is in charge of the underhanded aspects of the business, including sabotaging rivals and bribing officials — and lucrative. One night a job goes terribly wrong, and Willie is prepared, once again, to let Leo take the fall. Though Leo goes on the lam, *The Yards* isn't propelled by the chase; instead its suspense comes from the complex series of deals and double crosses that unfolds as Leo searches for allies and Frank and his political cronies desperately avoid exposure. Boasting a particularly gripping plot, *The Yards* would still be just another crime flick if not for the dramatic blows dealt by its actors: Wahlberg, who's built a career playing the dense, passive guy caught by forces he doesn't fully understand, is especially poignant here, particularly when Leo realizes that the codes of honor and family he's always believed in have disintegrated around him. Phoenix's Willie is more than a slimy manipulator; he's panicky and guilt-ridden, with weaknesses as sad as they are hateful. (Michelle Goldberg)

Show times run Wed/25–Tues/31 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. & Wheelchair accessible. ♯ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 136, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♯ P Geary/18th Ave. 752-5100. Call for Fri-Tues shows and times. Almost Famous, Meet the Parents, Remember the Titans.

BALBOA 38th Ave/Balboa. 221-8184. Call theater for shows and times.

BRIDGE Geary/Blake. 352-0810. *Dancer in the Dark* Wed-Thurs, 1, 4, 7, 10; Fri-Tues, 4, 7, 10 (also Fri-Sun, 1).

CENTURY PLAZA ♯ P So. San Francisco. Noor off El Camino. (650) 742-9200. Almost Famous Wed-Thurs, 12:05, 2:35, 5:10, 7:45, 10:15. *Bedazzled* Wed-Thurs, 11:25, 12:25, 1:45, 2:45, 4:05, 5:05, 6:25, 7:25, 8:45, 9:45; Fri-Tues, 11:40, 12:50, 2,

3:10, 4:20, 5:30, 6:40, 7:50, 9, 10:15. Best in Show Wed-Thurs, 11:50a, 1:50, 3:50, 5:50, 7:50, 9:50; Fri-Tues, 12:45, 2:55, 5:05, 7:20, 9:30. *Billy Elliot* Fri-Tues, 11:45a, 2:25, 4:55, 7:30, 9:55. *Book of Shadows: Blair Witch 2* Fri-Tues, 11:30a, 12:40, 1:40, 2:50, 3:50, 5, 6, 7:10, 8:10, 9:25, 10:30. *The Contender* Wed-Thurs, 1, 4, 7, 10; Fri-Tues, 1:10, 4:10, 7:15, 10:05. *Get Carter* Wed-Thurs, noon, 2:30, 4:50, 7:15, 9:35. *The Ladies Man* Wed-Thurs, 11:45a, 12:45, 1:55, 2:55, 4:10, 5, 6:20, 7:20, 8:30, 9:30. *The Little Vampire* Fri-Tues, noon, 2:20, 4:40, 7:05, 9:20. *Lucky Numbers* Fri-Tues, 12:25, 3, 5:25, 8, 10:25. *Meet the Parents* Wed-Thurs, 11:35a, 12:15, 2, 3, 4:35, 5:30, 7:05, 7:55, 9:45, 10:20; Fri-Tues, 11:55, 2:35, 5:10, 7:40, 10:10.

CINEMA 21 ♯ Chestnut/Steiner. 921-6720. Almost Famous Wed-Thurs, 1:30, 4:20, 7, 9:35. *Lucky Numbers* 12:10, 2:35, 5:10, 7:40, 10:10.

CLAY ♯ Fillmore/Clay. 352-0810. *Place Vendôme* Wed-Thurs, 4:15, 7, 9:30. *Two Family House* Fri-Tues, 4:30, 7, 9:30 (also Fri-Sun, 2).

COLMA (METRO CENTER) ♯ P 280 Metro Center, Colma. (650) 994-2503. Call for Fri-Tues shows and times. *Digimon*, Dr. T and the Women, *The Exorcist*, *Lost Souls*, *Remember the Titans*.

CORNET & ♯ P Geary/Arguello. 752-4400. Call for Fri-Tues shows and times. *The Exorcist*.

EMBARCADERO CENTER CINEMA & ♯ P One Embarcadero Center, Promenade level. 352-0810. Best in Show noon, 12:30, 2:15, 2:45, 4:30, 5, 7, 7:30, 9:20, 9:50. *Billy Elliot* 1, 4, 7:20, 10. *Broken Hearts Club* 12:10, 12:40, 2:30, 3, 4:40, 5:10, 7:10, 7:40, 9:30, 10 (no 5:10 or 7:40 on Mon).

EMPIRE ♯ P West Portal/Vicente. 661-2539. *The Ladies Man* Wed-Thurs, 12:40, 3, 5:15, 7:20, 9:45. *Meet the Parents* Wed-Thurs, 12:20, 2:45, 5:30, 8, 10:30; Fri-Tues, 12:20, 2:45, 5:10, 7:35, 10. *Remember the Titans* Wed-Thurs, noon, 2:30, 5, 7:40, 10:15; Fri-Tues, 1, 4, 7, 9:45. *Lucky Numbers* Fri-Tues, 12:40, 3, 5:30, 8, 10:15.

FOUR STAR Clement/23rd Ave. 666-3488. *Croupier* Wed-Thurs, noon, 4:05, 8:10;

Fri-Tues, 12:30, 4:10, 7:50. *Girlfight* Fri-Tues, 2, 6. *Madadayo* Wed-Thurs, 1:40, 5:45. *Nurse Betty* Fri-Tues, noon, 4, 8. *One* Fri-Tues, 2:20, 6. *Psycho Beach Party* Wed-Thurs, 2:20, 6, 7:50; Fri-Tues, 9:55. *The Triad Zone* Wed-Thurs, 12:30, 4:10, 9:40; Fri-Tues, 9:40.

GALAXY & ♯ Sutter/Van Ness. 474-8700. *Bedazzled* Fri-Tues, 11:15a, 12:45, 1:45, 7, 8, 9:15, 10:15 (also Sat-Sun, 3:15, 4:30, 5:30). *Playing Mona Lisa* 11a, 1:30, 7, 9:30 (also Sat-Sun, 4:25). *A Time for Drunk Horses* 11:15a, 1:45, 7, 9:15 (also Sat-Sun, 4:30).

KABUKI 8 & ♯ P Post/Fillmore. 931-9800. Call theater for Fri-Tues shows and times. *Book of Shadows: Blair Witch 2*, *Bamboozled*, *The Contender*, *The Legend of Drunken Master*, *Little Vampire*, *Meet the Parents*, *Playing Mona Lisa*, *Spike and Mike's Sick and Twisted Festival of Animation*, *The Yard*.

LUMIERE & ♯ P California/Polk. 352-0810. *Just Looking* Wed-Thurs, 5:15, 7:35, 9:45. *Nightmare Before Christmas* Fri-Tues, 5:20, 7:15, 9:15 (also Fri-Sun, 12:45, 2:50). *Sasayaki* Fri-Tues, 5, 7:20, 9:45 (also Fri-Sun, 12:15, 2:35). *Urbana* Wed-Thurs, 5, 7:25, 9:50; Fri-Tues, 5:10, 7:30, 9:50 (also Fri-Sun, 12:10, 2:40). *Wolves of Kromer* Wed-Thurs, 5:10, 7:30, 9:40.

METREDON & Fourth St/Mission. 369-6200. Call theater for Fri-Tues shows and times. *Bedazzled*, *Book of Shadows: Blair Witch 2*, *The Contender*, *Cyber World*, *The Exorcist*, *Fantasia 2000*, *The Legend of Drunken Master*, *Lost Souls*, *The Little Vampire*, *Lucky Numbers*, *The Matrix*, *Meet the Parents*, *Remember the Titans*, *Pay It Forward*, *Playing Mona Lisa*, *Siegfried and Roy: The Magic Box*, *Wild California*.

METRO Union/Webster. 931-1685. *Pay it Forward* 1, 4, 7, 10.

10DD VAN NESS & ♯ P 1000 Van Ness. 931-9800. Call theater for Fri-Tues shows and times. Almost Famous, *Book of Shadows: Blair Witch 2*, *The Contender*, *Dr. T and the Women*, *Legend of the Drunken Master*, *The Little Vampire*, *Lost Souls*, *Loving Jezebel*, *Lucky Numbers*, *Meet the Parents*, *Pay It Forward*, *Playing Mona Lisa*, *Remember the Titans*.

DPERA PLAZA & ♯ Van Ness/Golden Gate. 352-0810. *An Affair of Love* Wed-Thurs, 3, 5:30, 7:50; Fri-Sun, 1:30, 4:30, 7:30, 9:50; Mon-Tues, 3, 5:30, 7:50. *Groove* Wed-Thurs, 2:40, 5:10, 7:30. *Goya in Bordeaux* Wed-Thurs, 2:30, 5, 7:20. *Place Vendôme* Fri-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:30, 5, 7:30. *Tao of Steve* Wed-Thurs, 2:50, 5:20, 7:40; Fri-Sun, 1:20, 4:20, 7:20, 9:40; Mon-Tues, 2:50, 5:20, 7:40. *The Wolves of Kromer* Fri-Sun, 1:10, 4:10, 7:10, 10; Mon-Tues, 2:40, 5:10, 8.

PRESIDIO ♯ Chestnut/Scott. 922-1318. *Bedazzled* Wed-Thurs, 12:40, 2:55, 5:10, 7:40, 9:45; Fri-Tues, 12:50, 2:55, 5:05, 7:15, 9:25.

ST. FRANCIS Market/Sixth St 362-4822. Call theater for shows and times.

STONETOWN & ♯ P 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. *Bedazzled*, *Pay It Forward*.

VDGUE ♯ Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. *Stardom*.

WORLD THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE & ♯ P 3200 Grand, Oakl. 452-3556. *Book of Shadows: Blair Witch 2* Fri-Tues, 1, 3, 6, 8:15, 10:15. *Lost Souls* Wed-Thurs, 12:15, 2:45, 5:15, 7:45, 10:10. *Meet the Parents* noon, 2:30, 5, 7:30, 10. *Pay It Forward* 12:45, 3:45, 7, 9:45. *Remember the Titans* 1:15, 4:15, 7:15, 9:30.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. *Bamboozled* 12:55, 4:15, 7:30, 10:40. *Bedazzled* Wed-Thurs, 11:15a, 1:45, 4:10, 7:05, 9:40; Fri-Tues, 11:15, 1:45, 4:10, 7:05, 9:40. *Best in Show* 11:45a, 2:15, 4:45, 7:15

(Fri-Tues, 7:20), 9:45. *The Contender* Wed-Thurs, noon, 3:30, 7, 10:10. *The Ladies Man* 11:50a, 2:30, 5, 7:45, 10:15. *Lucky Numbers* Fri-Tues, 11:20, 1:50, 4:30, 7:15, 9:50. *Meet the Parents* 11:10a, 2, 4:40, 7:25, 10:05. *Pay It Forward* Wed-Thurs, 12:45, 3:45, 7, 10; Fri-Tues, 11:05, 1:55, 4:50, 7:40, 10:30. *Playing Mona Lisa* Fri-Tues, 11:30, 2:10, 4:55, 7:35, 10:10. *Remember the Titans* 11a, 1:40, 4:25, 7:10, 9:55.

PARKWAY 1834 Park, Oakl. 814-2400. *Girlfight* Fri and Mon, 6:30; Sat-Sun, 6. *The Exorcist* Fri and Mon, 9:15; Sat-Sun, 9. *Night of the Living Dead*, Tues, 6:30. *Nurse Betty* Fri-Tues, 7. *The Original Kings of Comedy* Wed-Thurs, 7. *Fri-Tues*, 9:45. *Psycho Beach Party* Wed, 9:15. *The Tao of Steve* Wed-Thurs, 9:45. *Rocky Horror Picture Show*, Fri-Sat, midnight. *Woman on Top* Wed, 6:30.

PIEDMONT ♯ Piedmont/41st St, Oakl. 843-3456. Almost Famous Wed-Thurs, 4, 6:45, 9:20. *Contender* Fri-Tues, 4, 6:45, 9:20 (also Sat-Sun, 1:20). *Dr. T and the Women* 4:15, 7, 9:35 (also Sat-Sun, 1:40). *Nurse Betty* Wed-Thurs, 4:30, 7:15, 9:35. *The Yards* Fri-Tues, 4:30, 7:15, 9:45 (also Sat-Sun, 2).

Berkeley area

ACT I AND II ♯ P Center/Shattuck, Berk. 843-3456. *Best in Show* Wed-Thurs, 5:30, 7:40, 9:50; Fri-Tues, 5, 7:30, 9:40 (also Sat-Sun, 12:30, 2:40). *Dancer in the Dark* 5:20, 8:20 (also Sat-Sun, 1:30).

ALBANY & ♯ 1115 Solano, Albany. 843-3456. *Billy Elliot* Wed-Tues, 4:15, 6:45, 9 (also Fri-Sun, 1:45). *Place Vendôme* Wed-Thurs, 4, 6:30, 8:45. *Two Family House* Fri-Tues, 4, 6:30, 8:45 (also Fri-Sun, 1:30).

CALIFORNIA ♯ P Kittredge/Shattuck, Berk. 843-3456. *Bamboozled* 2:30, 5:30, 8:30. *Meet the Parents* 2, 4:30, 7:15, 9:35. *Nurse Betty* 2:20, 4:40, 7, 9:20.

ELMWODD 2966 College, Berk. 649-0530. Call for Fri-Tues shows and times. *Chicken Run* Wed-Thurs, 6:25. *Gladiator* Wed-Thurs, 8:15. *High Fidelity* Wed-Thurs, 4:45, 9. *Saving Grace* Wed-Thurs, 7. *Space Cowboys* Wed-Thurs, 7:05. *Tao of Steve* Wed-Thurs, 5:10, 9:35.

EMERY BAY & ♯ P 6330 Christie, Emeryville. 420-0107. Call for Fri-Tues shows and times. *Bedazzled*, *Remember the Titans*, *Pay it Forward*, *The Contender*, *Ladies Man*, *Lost Souls*, *Dr. T and the Women*, *Almost Famous*, *Legend of the Drunken Master*, *The Exorcist*.

DAKS & ♯ 1875 Solano, Berk. 526-1836. *The Contender* 7, 9:45 (also Sat-Sun, 1, 4). *Dr. T and the Women* 7:15, 9:45 (also Sat-Sun, 1:30, 4:20).

DRINDA & ♯ 4 Orinda Theater Square, Orinda. 254-9060. *Best in Show* 6, 8, 10 (also Sat-Sun, 1, 3:30). *Dr. T and the Women* 6:45, 9:30 (also Sat-Sun, 12:30, 3:45). *Pay It Forward* 7, 9:45 (also Sat-Sun, 12:45, 4).

SHATTUCK CINEMAS & ♯ 2230 Shattuck, Berk. 843-3456. *An Affair of Love* Wed-Thurs, 3, 7:05. *Aimee and Jaguar* Wed-Thurs, 1:15, 3:55, 6:40, 9:20. *Almost Famous* 1:20, 4:10, 6:50, 9:40. *The Broken Hearts Club* 1:55, 4:25, 7:20, 9:30. *Girlfight* Wed-Thurs, 1:45, 4:20, 7:25, 9:55; Fri-Tues, 1:15, 4:05, 6:45, 9:35. *Girl on the Bridge* Wed-Thurs, 1:30, 4, 6:45, 9:10. *Goya in Bordeaux* Wed-Thurs, 2, 4:30, 7:15, 9:35. *The Ladies Man* 1, 3:10, 5:20, 7:30, 9:50. *The Little Vampire* Fri-Tues, 12:45, 2:50, 5, 7:10, 9:20. *Loving Jezebel* Fri-Tues, 12:50, 3, 5:10, 7:45, 10. *Pay It Forward* 1:25, 4:15, 7, 9:45. *Place Vendôme* Fri-Tues, 1:35, 4:20, 7:15, 9:55. *Remember the Titans* Wed-Thurs, 1:50, 4:20, 6:55; Fri-Tues, 1:10, 3:50, 6:30, 9. *Woman on Top* Wed-Thurs, 12:55, 4:55, 9:15. *The Yards* Fri-Tues, 1:30, 4, 7:05, 9:25.

UA BERKELEY ♯ 2274 Shattuck, Berk. 843-1487. Call for Fri-Tues shows and times. *Bedazzled*, *Lost Souls*, *Legend of the Drunken Master*, *The Exorcist*, *Get Carter*, *Lost Souls*, *Bring it On*. ♣

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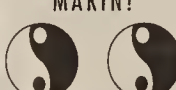
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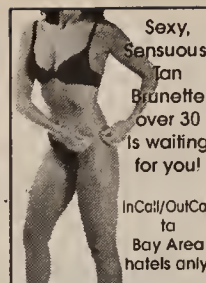


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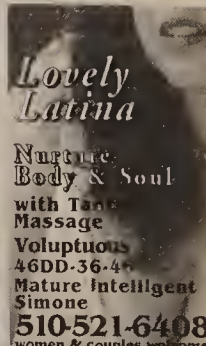


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**WOMEN
SEEKING
MEN**

This is Hilda. I'm a single, white female with long, black hair, dark eyes, a wart on my chin & a small build. I like to dress in black & enjoy gathering with friends around a boiling cauldron. I've never been married, but I do like children with a little bit of butter. I enjoy long walks through the cemetery, full moons at the witching hour & I love to cook. I'm looking for a very special relationship with a man who has some of the same interests I do. I believe that if the chemistry is there, like the perfect combination of eye of newt, hemlock & the tongue of a toad, then the relationship will be a lasting one. **Box 666.**

I guess I want what most women are looking for - someone to do incantations with. He should be outgoing, athletic & like dancing & chanting. I'm practicing wicca & looking to bring a young, fertile man into our circle. He should be between 18 & 28 yrs. old, open-minded & born under a harvest moon. If this is you, leave me a message. **Box 666.**

**MEN
SEEKING
WOMEN**

My name's Nosteratu. I'm pale-skinned, cold-blooded & drink blood. I'm looking for my soul mate to share my long, lonely nights with. One thing I should let you know up front is that I have very fair skin, which means that I burn easily and must completely avoid the sun. Some other things I have to avoid are fire, churches, garlic & pointy sticks. I know I may sound high maintenance, but I feel I have a lot to offer a girl - eternal life. And don't worry, my coffin sleeps two. **Box 666.**

Are you tired of always being second best? Are you ready to put yourself into the spotlight & let yourself shine? Then give me a call. I'm also tired of being second best. Maybe we can be each other's #1. Call me. My name's Igor **Box 666.**

I'm from the east Transylvanian area. I'm looking for a good woman. She should have a sense of adventure, be spontaneous & open to the odd raising of the dead ritual. Pure virgins only. **Box 666.**

**It's Haunted
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My name's Carrie. I'm 18 yrs. old. I had a bad experience at my high school prom, so I avoid dance clubs, bars & especially school auditoriums. I'm a very quiet, shy person, so I'm looking for the man who can open me up. He should be trustworthy, honest & open-minded. I've been told that I look like the girl-next-door type. **Box 666.**

I have black hair, greenish skin & dark eyes. I've looked into my crystal ball so I know you're out there. Ever since a house was dropped on my sister, I've had this void in my life. **Box 666.**

I am the wolf-man and I'm looking for my soul mate. I'm a strong-built, white male with brown eyes & long claw-like fingernails. If you like hairy men, then I'm your man. My schedule is flexible, except when the moon is full. If you think you can tame the wild beast within, leave me a message. **Box 666.**

This is Jason. My turn-ons are power tools, wearing masks & I like sports, especially hockey. I'm athletic, fit & spontaneous. I know I've been imitated many times over, but nothing compares to the real thing. **Me. Box 666.**

I've been feeling very alone & over-looked lately. I feel that when I'm around, people look right through me - as if I'm not even there. I'm looking for someone who will see me for me. I enjoy talking to people, but I am a bit of a loner. Maybe it's this complex I have of feeling like no one knows me. Please leave me a message. **Box 666.**

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**WOMEN
SEEKING MEN**

HELLO

Are you an honest, loving, caring, no vices SWM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. #5475 (10/31/00)

MERRY WIDOW

Looking for love. Attractive blonde with slim, curvy body, seeks executive 55+, for travel, adventure and romances. #6059 (12/25/00)

JAZZY, SWEET, PETITE

Fun, 50+, PJF seeks easygoing, playful, intelligent, jazz loving "frensch" to share conversations, travel, movies and the arts. Let's make beautiful music together. N/S only. #6115 (12/25/00)

SINGLE, DIVORCED ASIAN

Female, 30-something, 5'4", 115 lbs., likes music, movies, dining out, reading, hiking seeks SW/M, financially secure 40-50 for long term relationship. #5306 (10/25/00)

SINGLE ASIAN FEMALE

48 years old, brown eyes, long hair, petite seeking SWM 48-60, intelligent, playful for LTR. #5701 (11/21/00)

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. #4866 (11/29/00)

Progressive seeks same. Leftist writer/activist seeks intelligent educated men who want to change the world for intellectual stimulation and fun, exploring new ideas, places. #5700 (11/21/00)

VERY ATTRACTIVE SWF

Redhead, full-figured and curvy but fit, amateur dancer (hip-hop and Brazilian). Warm, happy person seeks SBM for dating and/or? Let's explore possibilities. #6176 (12/25/00)

SUGAR DADDY???

Me: mature, intelligent, young, SBF. You: SM, under 50, wealthy, handsome, generous, take me shopping weekly and assist me financially. #6070 (12/25/00)

BEAUTIFUL, BLACK AND BRAINY

Adventurous and confident chocolate babe (35, 5'5, 125) seeks ultimate partner in crime for hiking, travel, salsa/jazz, ethnic dining, movies and laughing! My tall, dark and handsome guy (ANY race) is: spiritual, goal oriented, athletic, a great communicator and loves strong women. #5761 (11/21/00)

FRIENDSHIP TOWARD COMMITMENT

Black female, N7S, N/DR, looking for Black male 35-47. Serious and understanding for friendship toward commitment. Be talkative, mature and respectful. #6219 (12/25/00)

Want to be a sugar daddy? 19 year old girl seeking generous male to give me what I want. Spoil me. I am worth it and love good things. #6097 (12/25/00)

BEAUTIFUL GREEN EYES

Slender, pretty, petite, sensual SJF, 44, 5'3", 108 lbs., runner, writer, lawyer, passionate, loves arts, nature, animals, psychological sophistication, serenity. Seeks athletic, graduate degree, gentle articulate SWM 42-50 who is witty, communicative, nature-loving, open to marriage and family. #6147 (12/25/00)

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TWO BLONDES

One tall, one petite, both fit and attractive ISO gentlemen for double dating. We are seeking you and a friend, in your 50s for evenings consisting of fine wine, good food, interesting conversation and good times! #5740 (11/21/00)

ANGELIC BLONDE BEAUTY

Evolved, playful, warm, intelligent, 5'3", 110, SWPF, 49, enjoys mountains, classics, dancing. Seeking quality, active, handsome, health-conscious, introspective, professional, 50s-60s, into honesty, caring, sharing his world. #4001 (11/11/00)

Very warm, attractive, artistic, intelligent woman seeking brave, funny man, 34-50 to build beautiful life, family. I'm 5'7", Mediterranean looks, slim, bilingual, lived outside US, love culture, wilderness, community, children. Foreign born, fine, race open. #6226 (12/25/00)

SWF 33, 5'4"

Pretty, sexy, dark blonde/blue eyes, cute accent. You are not short, bald, fat, unemployed, dumb, stinky, unreliable, emotionally unavailable or addicted. Pluses: Long hair or unconventional looks. #5476 (10/31/00)

ISO MILLENNIUM MAN

of color, intellectual, traditional, urban gentleman who loves Salsa, R&B, world beat, good food, movies, walks. I'm exotic, sensual, romantic, chubby, Latina. #6107 (12/25/00)

FUNNY, DUTSPOKEN

urban woman with quirky worldview—Independent thinker, published writer, restaurant maven, polyglot, garlic lover, hedonist—seeks open, loving 60-70ish omnivore who loves to cook, eat, touch, talk, travel, laugh, go to movies, bond. #5952 (12/12/00)

FOOT WORSHIPPER?

Long, slender feet, trim ankles, narrow heels, high arches, elongated toes, adorable toenails, soft soles for kissing: long legs for kneeling beneath. Pamper, polish, massage, worship me. Generous gentlemen, spend time with my sweet, supple feet, sexy footwear! #5987 (12/12/00)

POLITICALLY PROGRESSIVE WRITER

seeks long term relationship with stable man 45-52 approximately. My interests include health care, advocacy, film, art, and literature, my favorite authors are Grace Paley, E.E. Doctorow and Paul Auster. #6166 (12/25/00)

WHO LOVES COOL

BLACK WOMEN? 8F, 25, wants to know. If you're a "beautiful" man that loves 8F, let's talk. Race totally unimportant. 27 and up. #6180 (12/25/00)

MIB MALE IS BLACK

I am seeking an African male who is 6 feet and over, professional, 37-43 years old, honest, loves the arts, and enjoys traveling. #6172 (12/25/00)

BLACK FEMALE

seeks PWM or PAM for beneficial relationship of convenience, open-minded, non-possessive type, small equipment preferred. Please know how to act like a gentleman. #6082 (12/25/00)

EXPLORE THE WORLD

inside and outside, with me. 43 year old SWPF seeks funny, educated, intelligent SWPM for sexual/sensual explorations, mutual personal growth, psychologically minded communication, depth, intimacy. Enjoys movies, theater, Bay Area adventures, nature and tropical travel. #6119 (12/25/00)

SUPPORT THE ARTS!

Talented young actress seeks sugar daddy to foster her creativity through financial aid. Let me audition for you. All natural and bountiful physical assets, highly intelligent, traveler, educated, quick-witted, feminine. Seeking generous gentleman, ages 25-75. #5986 (12/12/00)

SISTER HAS ALMOST

everything. Great friends, direct sunlight, honesty, passion, communication skills, success, spirituality, humor, height, beauty, curves, rhythm, 30s. Lacking Black man, sweetheart 25-40. #6047 (12/25/00)

BLUE COLLARS AND UNIFORMS

I can't resist 'em! Active green-eyed, blonde haired 36 year old boxing fan seeks SWM/SHM 28-40 for casual dating. #6094 (12/25/00)

ISO A MATURE

Independent, educated, young 64 to 65 year old gentleman preferably tall (6'2") no alcohol, drugs. Seeking long term relationship with someone interested in ballroom dancing and theatre. #5066 (10/04/00)

POETIC CHAMPION

Very pretty, slender, sensual, SJF, 44, eloquent, animal/nature lover, athletic, broadly educated. Seeks attractive, graduate degree, athletic SWM 40-50, with integrity, is articulate, romantic, open to a family. #6146 (12/25/00)

SMART, SWEET, SINCERE

Sorta sexy blonde San Francisco widow desires WPM 49 plus. Share: fine dining, home cooking (mine, ours), barbecues (yours), city culture, arts (I do, do you??), outdoors, scintillating conversation, new intimacies. Maybe forever... #6191 (12/25/00)

JEWISH CHER TYPE

49, transplanted Miamian, seeks financially secure, tall, SWM, nonsmoker, non drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theater, must love dogs, looking for honesty, sincerity, LTR. #5487 (10/31/00)

BORN AGAIN CHRISTIAN

Pretty, single American female, 31, 5'2, kindhearted, animal lover, seeks best friend and solute. #5168 (11/01/00)

ME NAGE A SIX

Just kidding, three cute, slender friends, 30-something professionals seek 3 geeky hunks for sparking repartee over coffee, tea or beer. #5879 (12/12/00)

MARIN SFO AREA

slim, curvy, youthful, SWF, 38, 5'6", 129 lbs., auburn/brown, outdoorsy, also loves skirts/high heels, no kids seeking accomplished, outgoing, open-minded, fun-loving, dependable SWM under 60. #6087 (12/25/00)

BROWN SUGAR

Southern belle, elegant, available, desires to meet tall, distinguished, 64+, heterosexual male to enjoy ballet, opera, symphony, ballroom dancing. N/S, N/ Dr, N/D. Disease free. Must be marriage minded enjoy life and grow old together in our Golden Years. #5065 (10/25/00)

AFFECTIONATE, PASSIONATE

BF seeks trustworthy, classy, handsome, White professional with great values, is 5'10", 46-54 years old. Me: very attractive, homeowner, sophisticated, upbeat, sweetheart, positive attitude. #6231 (12/25/00)

WARMHEARTED, ATTRACTIVE

Slim, 5'5", Asian female over 30 seeking educated White male 40-50 over 5'8". Be responsible, financially stable, sensitive. Serious only! #6071 (12/25/00)

KIND AND CHARMING

man of integrity, mindfulness and passion (35-55) sought for fun, friendship and possible LTR by attractive, funny, eclectic WF (young 49), 5'7", 135 lbs., who enjoys all good music (blues to opera), dining out, extensive foreign travel, dancing, sports, movies, nature, yoga, massage, exercise and sharing humorous, peaceful and intense (but space-respecting) interpersonal experience. #6220 (12/25/00)

VERY ATTRACTIVE SWF

Redhead, full-figured and curvy but fit. Warm, happy person, Amateur dancer (hip-hop and Brazilian) seeking SBM for dating and/or? Let's explore possibilities. #6165 (12/25/00)

REFLECTIVE, ROUSING REDHEAD

Approachable SWF, 5'4", very attractive, humorous, honest, fit, fun, lovable. I enjoy my home life, walks, being outdoors, antiquing, conversation, laughing, music, movies. You are 45-60, over 5'7", N/S, no heavy drinkers. #6136 (12/25/00)

8e tall, intelligent, caring, romantic, 39-49, I'll be tall, slender, gorgeous, leggy, busty with dark hair and eyes, kind, funny, very independent.

Height/weight proportionate, long hair, lewis. #6046 (12/25/00)

TEEN ISO SUGARDADDY

Have nice car? Have a bigger house? Lots of love and no one to share it with? I'm perfect for you! #6159 (12/25/00)

EROTIC EXPLORATION

tantric, whatever, open-minded. Fit, pretty, successful semi-Asian, no vices, STDs, baggage, happy, fun, sane, medium, tall SWM 38-48 submissive, switch ok. LTR, playpal. #5515 (11/15/00)

BERKELEY'S BEST KEPT SECRET

Fit, fun, SW doctorate student, 30s seeks SM, 35-45, intelligent, emotionally mature, fit, financially secure, sense of humor, monogamous relationship. #6201 (12/25/00)

CUTE FREAK LOOKING

for goth/industrial boy for friendship and? Must like clubs and dancing. No posers, ego maniacs, or head games please. #6208 (12/25/00)



MAKE A DIFFERENCE

together. GF, 42, seeks volunteer partner for the holidays. Together let's do something else and make the holidays meaningful. #6108 (12/25/00)

FRANCOPHONE DYKES!

Nous sommes un groupe de lesbiennes francophones qui se retrouvent autour d'activités mensuelles. Rejoins-nous sur notre liste email Parlons Français! #6157 (12/25/00)

ATTRACTIVE, FEMININE

GWPF 35, fit seeks same only for fun and doing what comes naturally. No emotional, physical, financial hang-ups, smokers. I won't disappoint you. #6133 (12/25/00)

2C2E

(Too complicated to explain). Bi African-American F, 24, ISO queer F, 18-30, quirky, educated, goofy, poetic, Scorpio, fiercely straddling many cultures... #6118 (12/25/00)

SIZE QUEEN SEEKS

ass master for LTR. Must be WM, 40-50, healthy, HIV good grooming and intellectually stimulating a plus. I'm GHM, 38, handsome, hung, 5'6", 145 lbs., HIV bottom. #6190 (12/25/00)

TY PUERTO RICAN

49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. #6185 (12/25/00)

LET'S COME TOGETHER!

GBF seeks gay or bi women visiting California. Add an exotic encounter to your trip. Let's come together! #6132 (12/25/00)

GIRLFRIENDS

Seeking other women straight or gay over 21 to go out dancing in clubs, see live music or shoot pool in bars or cafes. #5950 (12/12/00)

BLACK, BUXOM BEAUTY

seeking other lesbians over age 40 for sensual fun. Please be over 5'7, DO cup, not obese! #5211 (11/11/00)

CHARMING, WARMHEARTED

East Bay nature woman, attentive, tender, passionate, faithful seeks kind, honest woman. No games, no lies. Friends first, last, forever. #5961 (12/12/00)



MR. DISCRETION

offers X video and relief to men over 40. No reciprocation expected. No voicemail or pagers. Oakland area. Husky build, mustache A+. Sincere. #6181 (12/25/00)

TICKLISH SLENDER

Asian man sought by SWM to be tied and teased! It can be slow and sensual or wild and playful! #6114 (12/25/00)

GDT ARMENIAN?

I'm a PGWM, 34, brown hair/eyes, 134, 5'10. Good-looking, boyish, fun, smart and ready for LTR. Love the arts and outdoors. Friends are good too! #6050 (12/25/00)

BLACK BI MALE WANTED

Bi curious WM, 44, 6'4" seeks 8M, 40-55, muscular or stocky build, well hung, nice guy. I want to orally service you while being verbally abused. Wife or girlfriend may watch. N/S, N/D, no STD's. #5973 (12/12/00)

SENIOR GWM

57", 130 lbs., looking to give expert service to verbally dominant topman, height/weight proportionate. #6084 (12/25/00)

NO NASTY DRAL

action for any age Black men or guys with excessive black bush hair, mid-week days by hungry WM, 45, discreet, hot mouth. #6120 (12/25/00)

"LATIN LUST"

I'm 30, 5'11", slim, Puerto Rican man. You must be 25-40, masculine, hot gay preferred but not opposed to bi-curious. Wanna play? #6095 (12/25/00)

NO! NUNG, MASCULINE

Italian top man wants Black, Asian and Latino guys to "get off" with be masculine, in shape and under 45. Top or bottom. #6169 (12/25/00)

MASCULINE NISPANIC

Top, Sacramento, 45, 5'8", 170, seeks horny, submissive bottom, masculine/lemme, slim, 25-45, your place. San Francisco, ready to take directions. #5960 (12/12/00)

ARMENIAN

Handsone, 41, 5'9", 160 lbs, black/brown, professional, romantic in Los Angeles. Seeking masculine, straight-acting M, 25-40, honest, healthy, for dating and traveling. #5649 (11/21/00)

LIGHT COMPLETED MAN

48-60, terminal, I will compensate you in this time of transition. #6217 (12/25/00)

EAST BAY

Appreciative, mature Male seeks Gay, Straight, Bi, exhibitionist or curious, 25-50, for private encounters at his home. #5989 (12/12/00)

SWGM IN SO. OREGON

6'4", 33, 195lbs., medium build, bottom with lady likes buns: long, attractive legs, attractive, seeks dominant top wanting sex all night! #6072 (12/25/00)

FILIPINO BOY

21, 5'5", 120, smooth, clean, honest, romantic. You: 21-45, masculine, clean into serious relationship. #6143 (12/25/00)

SAM LOVES

Art and nature. 36, 5'8", 165, artist, new to Bay Area. Ready to meet 30-42, sincere and creative guys for possible friendship or more. Nonsmoker a plus. #6044 (12/25/00)

NORNY FOR YOU

GWM, 39, 180, 6", br/br, hairy, clean, HIV- in-shape WM to give oral job, massage and more. You're hung, cut, maybe smooth, very clean, and HIV+. #6058 (12/25/00)

SEEK SWEET OLDER

Gentle, retired, affectionate, top, stable, nice-looking, average weight/height, D/D free. Desires tender, smooth man. #6065 (12/25/00)

STR8? GR8!

Getting your best blow job ever won't turn you gay! You'll love shooting more for this expert cocksucker who maximizes/swallows your loads! #6141 (12/25/00)

SEEK SWEET OLDER

Gentle, retired, affectionate, top, stable, nice-looking, average weight/height, D/D free. Desires tender, smooth man. #6065 (12/25/00)

AD OF THE WEEK

CURL UP WITH ME

Tall, slim, handsome, masculine, versatile, 27 seeks cute, slim, butch, versatile 20-35 for cuddling, kissing, conversation and erotic massage.



Our AD OF THE WEEK advertiser will receive a gift certificate for dinner for two (up to \$75 value) at Moss Beach Distillers, Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650)728-0220.

Respond to this ad now.

#6103 (12/25/00)

MEN WITH HAIRY BACKS are a turn on! SWM would like to give you a good massage. Own place, safe, no reciprocity required. Late afternoons/weekends. #6104 (12/25/00)

ARTIST/MUSICIAN

In search of soulmate. African American male 40s looking to meet male 30-49 for friendship, dating. Possible LTR. #6194 (12/25/00)

DOWN ON YOUR KNEES!

ATTRACTIVE, REGULAR

White guy, healthy, fit, 5'6", 155 lbs., green/brown, easygoing personality, professional ready for fun and romance with a similar 35+ year old G8M who is masculine with medium to thick build.

♣6130 (12/25/00)

BiMarried Male seeks same, 8i or Bi curious male for mutual discreet enjoyment, friendship. AM 35, health conscious, professional, enjoy outdoors.

♣6214 (12/25/00)

BROTHERLY LOVE

Cute, young, boyish 25 years old, musician, artist and DJ with an enlightened mind and spiritual soul. Eclectic interests, inspired by nature. Looking for an older brother type under 40 for adventure and affection, who can get past the fact that I am HIV+.

♣6186 (12/25/00)

FUCK BUDDY WANTED!

Sex hat beefy GA 30s i50 hot hung B+, muscular men any race under 45 for on a regular basis.

♣6229 (12/25/00)

CALL ME

names while I provide oral service. Masculine divorced trm WM, 43 needs a 5LM straight or bi guy to give me orders.

♣6079 (12/25/00)

OLDER SEEKS YOUNGER

67 year old athletic, bi or DPWM, looking for a WM under 40 for safe, discreet from Marin County.

♣6054 (12/25/00)

CUM ADDICT

exchanges creative cocksucking for swallowing your heavily spiced loads! 5tfl dick/thick creamy sperm translate into blow job extraordinaire anytime 24/7.

♣6140 (12/25/00)

A BIG MAN FOR YOU

Hugs and kisses come first. LTR. Me: attractive oral topman, 50, 6'5", 350 lbs. You: attractive, GM, 21-40, slim.

♣6228 (12/25/00)

SPANK ME

Cute college student student 22 needs spanking from a dominant big brother. Me? Cute, blonde hair, blue eyes, in China town. Athletic boy.

♣5969 (12/12)

BOYISH GUY 4

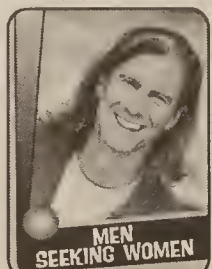
ll older guy, GWM, 25, blonde/blue, 6', 160 lbs., VGL, 150 GWM, 35-50 6' and under, fit, hairy, masculine, real and healthy for potential LTR. Sweeter the better.

♣6156 (12/25/00)

ISO EXERCISE TRAINER

28-40sh to exchange possibly more in Oakland/East Bay by 5'11", 33 years old HM. Discreet OK.

♣5978 (12/12)



IRISH EYES

are smiling. Attractive Irish P5WM, 31, 6'1", blue eyes, fair hair, honest, mature, seeks outgoing, friendly SF, 26-33 for fun, friendship and romance.

♣5965 (12/12)

SWM, 40 SEEKS

any woman with tickling fetish, large women preferably. for fun and frolic, let me entertain you all night long.

♣5946 (12/12)

5WM, 34, French, fit, computer geek without glasses. Seeking nice, open-minded woman for fun, friendship and much more.

♣6230 (12/25/00)

STILL CRAZY...

after 35 years in Bay Area. Sports fan, but not fanatic, outdoorsy, but love the City, educated not arrogant, mature but still lots of fun. Cultured, likes beer. Needs partner in crime for movies, travel, maybe more.

♣5963 (12/12)

LATINO HEAT

5M seeks W/H female for fun, exotic nights and more 18-30. Possible LTR if we click. Hook up with this stud and feel the heat.

♣5983 (12/12)

CUTE CUDDLY TEACHER

5WM, 31 seeks big hearted woman 21-35, to share my happiness with. I enjoy painting, cooking and bicycling. How about you?

♣6150 (12/25/00)

INTELLECTUAL DOCTOR

5WM, 46, 6'2", athletic, young, medical doctor and scientist researcher, great sense of humor. I enjoy books, good conversation, excellent restaurants. You: fun, responsible, safe, enjoy sense of good connection with friends, slender, educated, intelligent. Let's chat.

♣5966 (12/12)

SPM, ROMANTIC

and very sexual seeking PWF sugarmama for LTR, marriage. I'm intellectual, love dogs, tennis, jazz and rock music, cooking. I pamper, househobby.

♣6198 (12/25/00)

WIFE WATCHES US

do it! 40 year old awesomely skilled, enormously endowed WM seeks sexually competent adventurous female 20-50 to experience exhibitionistic, extraordinary sex that she'll enjoy.

♣5947 (12/12)

LOOKING FOR LOVE

Tall, late 40s SWPM seeks fit, 35+ femme with artistic streak and offbeat sense of humor. We are warm, caring, open and tolerant.

♣6175 (12/25/00)

A CHANCE MEETING

provides endless possibilities. WM/WM, 50s, 6'1", 150 emotionally available, affectionate SWF late forties-mid 50s for dating, friendship, LTR. Let's meet for coffee or lunch.

♣5022 (11/11/00)

Wealthy, intelligent, handsome White knight, DWM, 48, 5'11", 185 lbs., seeks to rescue damsel in distress 25-45, 5'5", 5'11", proportional weight, for mutually beneficial LTR.

♣5488 (10/31/00)

MARRIED?

FRUSTRATED?

Understanding, successful, handsome, fit, discreet, single, super-stud will more than fill your needs. Private, cozy, rendezvous location. Flexible schedule. Full-figure welcome.

♣6206 (12/25/00)

TRUTH IN ADVERTISING:

Man, 54, with unusually large capacity for thoughtfulness, kindness, passion seeks woman with same capacities and unusually busty womanly form. P.O. Box 282876, 5 F, 94128.

♣6093 (12/25/00)

Compassionate, open-minded, sensual, happy, playful 45 year old married AM, seeks friend/lover for hiking, silly conversation, great laughs and more. You be 34-46 and discreet.

♣6204 (12/25/00)

RELUCTANT HERO

seeks Oark Angel to help free his imprisoned heart and defeat the forces of evil. Be female, 30+ and a peaceful warrior.

♣6106 (12/25/00)

GOOD WOMAN WANTED

Man seeking open-minded sexy, sweet female for loving relationship. Temporarily incarcerated but will soon be liberated. Paul Willis A-62940 P.O. Box 3471 Rm 147, Corcoran, CA 93212.

♣5650 (11/21/00)

GREAT COOK

very attractive, 5'11", 36, dark hair, sleek, athletic bod, romantic. Seeks very sexy, smart, playful, compassionate, thoughtful girlfriend 24-42, with feminine curves.

♣5945 (12/12)

5WJPM, slim body, old soul, good listener, gifted amateur masseur, INTP, Libra, likes literature and music; seeking quietly unusual, slim, smart, sensual, spiritual SWF, 40s.

♣6042 (12/25/00)

WHY STAY HOME?

Clubs, parties, off beat moves. I've got the cash, gas, you bring your...aliveness. Older artist(58) seeks brainy party girl, younger ok. Photo? P.O. Box 12191 Berkeley, CA 94712.

♣6060 (12/25/00)

SEEKING MARRIED WOMAN

Hands WPM, educated, athletic ISO F for quality time any age, race but no fat.

♣6111 (12/25/00)

IN THE ARTS

Why would we devote our life pursuing an elusive passion? You and I understand, 43, white male, actor/musician/comic, notably handsome/youthful/athletic, ritously cynical, seeks like minded partner, I'm successful and ambitious. Castles in the air/foundations under them".

♣5981 (12/12)

SENSUAL SKINNY WHITE

dude seeks smart, skinny long haired A/HF, 20s-30s for fun/love/LTR. Want wit and compassion, emotion and stability, freedom and values and great attitude? Want attentive, aware, European lover and friend? Your move.

♣5964 (12/12)

SEEKING SWEETIE

AF, 5'3", masseuse, musician, interested in friendship with a sweetheart who can hold my hand/maybe say a prayer. I'm suffering from a broken heart. My ideal angel: 6', 200 lbs., clean shaven, sweet, sensitive, spiritual, musical.

♣6124 (12/25/00)

POET/TEACHER

gentle, attractive, playful man, 60 seeks self reflective writer/artist, petite, younger woman for love and joyful creative retirement on North Coast.

♣6197 (12/25/00)

KING CUNNINGLUS

30 year old SWM, 5'11", 160, attractive, cerebral, clean, very fit, shaved head, ISO large breasted woman whom I can please orally. You are attractive and clean, no drugs, no psychos. Weight, ethnicity and age unimportant.

♣5954 (12/12)

BiWM, 26, 5'4", fit, well-balanced mix of cuteness, sincerity, passion. Radical politics, intellectuals and underground dance music heads a plus. Let's play. Who are you?

♣6235 (12/25/00)

Attractive law student, classy 08M, 40, 6'1", 198. Seeking a stylish, sensual, 5'D/WF, 5'6"-5'10", 26-40. Pluses: educated, intelligent and fit. Email available.

♣6184 (12/25/00)

You're petite 8F, 35+ into food, music, travel, City, home fun, sports. White boys! I'm good guy, 5'7", 140, 48, fit, funny, solid, mentor, worship BFs!

♣6110 (12/25/00)

COMIC COWBOY

Looking for a Comic Lady who likes the outdoors and some indoor fun like talking, working out and massages. Hoping for a genuine friendship. Write me. Attn: 5FBG Connections/"Comic Cowboy".

♣6187 (12/25/00)

MIDGET? GREAT!

Tall, attractive, bearded married White man seeks tiny, trm woman for daytime delight in San Francisco, possible LTR. Will fulfill your wildest fantasies.

♣6170 (12/25/00)

HANOSOME ITALIAN AMERICAN man, desires intimate encounters with mature women in their 50s and 60s. Me: 6'3", 170, inshape, athletic, sensual, loves foreplay and poses an immense amount of stamina.

♣6075 (12/25/00)

Intellectual SWM 46 world traveler likes culture and outdoors seeks pretty young virgin 5AF/5WF for dating.

♣6227 (12/25/00)

OATING RECIPE

Mix supportive, monogamous, secure, handsome, 5M, 25, with career, accommodations. Add conversation, good listener, passionate kisser. Serve with independent, affectionate, mature, N/5 5F.

♣6145 (12/25/00)

GOT HERPES?

6'4", long haired, very active, fit and sexy, employed, educated and musical male, 31 seeks stable, fun, adventurous, fit gal who likes to laugh.

♣5990 (12/12)

ISO OARK HAIREO SWF

5BM, mid 40s, 5'10", medium build, likes reggae, jazz, film, mountains. Seeking attractive, kind, SWF, mid sized with awesome legs.

♣6090 (12/25/00)

WM, 44 looking for female. Dancing, dining, walks, baseball games, BBQ's. Would like to meet someone 35-55 for friendships possibly more. Animal lover. N/5, n/d.

♣6077 (12/25/00)

BILINGUAL/BICULTURAL?

Speak Spanish, Portuguese, Italian? Foreign born/educated? Me too. I'm 38 years old, WM, tall, attractive, seeking a partner to enjoy the experience of more than one culture.

♣6233 (12/25/00)

KNIGHT IN SLIGHTLY tarnished armor seeks damsel who isn't too uptight for whimsically unconventional romance. Ideal candidates should possess humor, creativity, resourcefulness and moxie.

♣6061 (12/25/00)

TANTRA BOY WITH substance. ISO exceptionally tall curvy lady. I'm an amazingly talented, rakishly handsome fitness instructor 43/6'2"/185 hard, lean pounds who has love, sex and spirit as my primary mantra along with creativity, abundance and simplicity. Together let's give love a chance.

♣5957 (12/12)

SEEKING WIDOW...

Two cute gay boys seek hip, wealthy, elderly widow with gorgeous house to bequeath in exchange for an absolutely fabulous time.

♣5948 (12/12)

THERAPEUTIC SPANKING a good spanking is therapeutically valuable and effective for modification of some depression where stern discipline is needed. Safe, professional.

♣6161 (12/25/00)

IRISH EYES ARE

smiling. Attractive, Irish P5WM, 31, 6'1", blue eyes, down-to-earth, mature seeks outgoing, friendly SF 26-31 for friendship and romance.

♣5949 (12/12)

ROCK MUSIC

recording producer on the hunt for fun, vivacious, sexually energized companion. I'll rock your world! All females welcome.

♣5985 (12/12)

A' MUSE ING

Established artist/Prof WM, 40, 5'6", trim, muscular build seeks masterpiece for mutual inspiration and indoor/outdoor adventure. Petite, exotic, fit works of art receive rave reviews.

♣6131 (12/25/00)

Mainland Chinese woman sought by European man. Looking for a Chinese beauty for fun, travel, and LTR. Financially secure physician.

♣6224 (12/25/00)

PUSSY IS LIKE

ice cream. It's licking good and melts in your mouth. Cherry Garcia tastes fine, but I'll take chocolate pussy every time.

♣5968 (12/12)

SAN FRANCISCO SENIOR

60s, retired, tall, divorced, non-smoking, hoping to meet interesting senior woman for romance and companionship.

♣6053 (12/25/00)

ROCK CLIMBER

5WM, 26, 5-10b, seeks SF 20-30 to gym climb with, for starters. Planet Granite or Mission Cliffs.

♣6101 (12/25/00)

LUSTY, BUSTY, BELLE

Sought by retired, considerate well-educated gentleman in the San Francisco Marina for friendship, fun and romance.

♣6164 (12/25/00)

LOOKING 4 A CARING

lady, 5BM, 27, many interests. Seeking female any race, age, for letters, possible LTR. No games. Write R. Smith #K28615 3 COL 2500, CAP, P.O. Box 3471, Corcoran, CA 93212.

♣6142 (12/25/00)

EXOTIC EROTIC BALL

Wanna go? Attractive 5M seeks open-minded, sexy Black fox to dress-down and rock out! Occupant P.O. Box 2302 Pleasant Hill CA 94523.

♣5980 (12/12)

BRIDGE SCHOOL BENEFIT

Need date. Warm, handsome, funny attorney, atypical, musical, tall, 49. Seeks slender, educated professional, attractive, engaging, psychological, offbeat, fun to be with, humanistic. 40-50.

♣6113 (12/25/00)

FREE RAOCIAL

seeks high affinity bond with energetic, organic biomolecule 23-33 into photosynthesis, discovery channel and much more. Call now to gauge electrodynamic potential.

♣6109 (12/25/00)

skin an all media exhibit of nudes, erotic, and fetish artwork by 20 local artists

November 2 to
December 22

Tues. - Fri.,
10am - 1pm,
2pm-6pm

Saturday,
Noon-5pm

Reflected Images,
589 Howard St.,
San Francisco

Meet the artists as well as fellow art lovers at the connections reception.



Nov. 2 from 6-9pm

Meet art lovers like yourself, view provocative works including those of John U. Abrahamson, Fernando Reyes, and holographic portraits by Bernadette and Ron Olson of some of the world's most beautiful women.

Enjoy the hosted bar, place a FREE 40-word connections ad, complete with FREE voice mail set-up and message retrieval. The only cost to using the Bay Guardian's connections is a few minutes of your time.

c GUARDIAN nnections

win skin

Place a FREE 40 word connections ad at the event and be entered into a drawing for a portrait to be done by one of the 20 exhibiting, local artists.



Meet people from all over the Bay Area at one address...



sfo.pearz.com

A new, whole-person approach to online dating

FREE
MEMBERSHIP
For a limited time only!

Pearz.

FUTURE MILLIONAIRE
Handsomely cute internet model/actor.(George Clooney type) 5WM 38 WJTM. Generous, successful woman/partner for LTR, erotic travel adventures, serious fun, passion.
#6188 (12/25/00)

Professional, outgoing, playful, fun-loving seeks dynamic, 5F for companionship, outdoor activities, dining, and hopefully much more.
#5988 (12/12)

MEOW?
Tomcat, 26 seeks pussycat 21-31. I'm cute, fit, fun, great ass, pretty eyes. I value personality over looks. Let's get frisky. Meow?
#6123 (12/25/00)

DESSERT TIME
Be honest. 5F 26-45 misses the ecstasy and pleasure of oral, call this handsome, shy, SM, 48. Discreet.
#6148 (12/25/00)

COME PLAY
Water, spirit, nature boy, 5'7", 54, fun-loving teacher, still learning, looking for petite, intelligent tom boy who enjoys touch, good listener/communicator.
#6196 (12/25/00)

FRENCH BORN DWPM
34, 6'3", ISO SPF, 28-38 to share passion for outdoors, conversation, San Francisco and travel to France.
#5722 (11/21/00)

MOTORCYCLE TRAVEL PARTNER
Upscale city architect ready to follow the sun from Alaska to South America. Have plenty of time and new BMW cycle! Seeking wide open spaces type F 21-40, bright, upbeat, easygoing, ready for the ride of her life!
#6105 (12/25/00)

Michigan visitor, good-looking WM business professional, mid-40s, tall, n/s, resident of Michigan, travels to 8.A area on business seeks attractive WF for uncomplicated discreet fun, dining and romance.
#5291 (11/01/00)

SLAVE WANTED
Must be female, very attractive, loyal, obedient, constantly available for sex, run errands for me, answer phone calls, head while driving.
#6200 (12/25/00)

MARRIAGE OF CONVENIENCE
Student ISO student looking for independent status. No relationship; purely platonic. No one seeking citizenship please.
#6129 (12/25/00)

SERIOUS SOUL WORK
ISO a life partner for a calm, tender relationship based on spiritual, emotional, sexual exploration, fun, dance, good food, family and community.
#5333 (11/15/00)

DO YOU SQUIRT?
OWM, 40s, 5'11", will give uninhibited woman full body massage including her G-spot. I'm attractive, lean, personable, disease-free, nice strong hands.
#6153 (12/25/00)

EXALTED IN THE 60's
Reawaken your soul with this handsome, smart iconoclast. Oidiotic interests abound. Great conversationalist. Your sexy intelligent, goodhearted, uninhibited. Be here now.
#6189 (12/25/00)

RUSSIAN MAN
42, seeks kindhearted woman for dating, friendship and hopefully a committed long term relationship. All ladies welcome to call.
#6091 (12/25/00)

DRAMA DIVA
Internationally produced playwright ISO tall, horny, smart, female for many opening nights. Know the difference between Brecht and Ibsen, love to act out.
#5974 (12/12)

Exhilarating wit, tall, muscular Italian-American, 35, pleasant features, well endowed dude seeks pretty, shapely, busty woman who likes to laugh. Oe-tails later.
#6125 (12/25/00)

AUSSIE GUY-CUTE
Aussie guy, North Beach 5WM 35, 35, blonde, blue eyes, athletic, N/5, new to 5F, ISO similar lady for friendship/relationship, sightseeing.
#6052 (12/25/00)

HONEST AND FUN
Handsome 5M, 43, 5'10", 180, engineer, former model, ISO 5F between 33-42, N/5, slim, loving, compassionate, patient, considerate, easygoing for LTR.
#4012 (11/11/00)

HALLOWEEN HARLOT
wanted for pre and post trick or treat haunting, parties, private costume shows, public venue rituals and clandestine kissing with master of disguise.
#6076 (12/25/00)

Tall, 6'8", 33, OWM professional seeks active nonsmoking female for relationship. Must have a good heart and love garlic, chocolate and children.
#6126 (12/25/00)

MWM, seeks discreet relationship with females any age or race. I am very oral and giving. Me: 5'8", 170, blonde/hazel.
#6051 (12/25/00)

GREAT CATCH
5WM, 6'1", 185, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life has to offer from a brief romance to soulmate.
#6174 (12/25/00)

SWM, 44, HIV+, 6'3", 210 lbs., lonely seeking LTR.
#6099 (12/25/00)

SAF DESIRED BY
5WM, 35 for marriage. Old fashioned, handsome, secure, fit, successful, enjoys dancing, walking, animals, slow romantic, playful, honest. Wants children, all calls returned.
#6173 (12/25/00)

WANTED ASIAN PRINCESS
SWM, blonde/blue, 6'2", 215, 32 looking for Asian woman 18-40 who is honest and sincere for long term only. It's the heart that matters.
#5632 (11/21/00)

ART APPRECIATING NICE GUY
Friendly, nice looking, tall, trim, successful designer. Smart, sometimes clueless. Medium cook, great reservation-maker. Hiking, movies, 5F MOMA, dogs. Seeking pretty, trim, 30s.
#4663 (11/11/00)

LET'S BOND
You: Taurus, Virgo, Capricorn, Black female, 25-36, dress size 9-14, 32 D's, childless; I am search of a good man. Me: nurturing, discrete, 42 years old, professional BM, 5'11", 210, athletic, financially stable, light smoker, sexually deprived. ISO you for hanging and sex. Smoking ok, no 5TOs please.
#5959 (12/12)

LET'S RELAX TOGETHER
Looking for a non-committed hot woman for a mutual massage. That could end up in love-making. Just pure fun. I am an artist. You, I hope have experience. 18+. Try it you might enjoy yourself.
#4847 (11/01/00)

HANDSOME AFFLUENT
WM, entrepreneur, 48, athletic, traveler into: Tahoe, romance, antiques, epicurean delights, hugs, good friends seeks lady of similar interests.
#6074 (12/25/00)

6'2", slim, brown/blue, 41, artistic, likes doing good deeds, goofing around, traveling neat places, making people laugh, finding love with fit, upbeat, fun 5F.
#6064 (12/25/00)

ASCENSION
intelligent, healthy, handsome, humble 5WM, 31 seeks clever, healthy, beautiful, sophisticated SF for friendship and eros. Goddesses apply, sirens and succubal read on.
#5169 (11/11/00)

MARRAKESH? KATHMANOU? BALI?
Mature European 5JM, world traveler, dancer, stock/property investor seeks slender, affectionate, monogamous, young wife, recreational playmate, business partner, travel companion. Long hair, copper tone complexion, foreign ancestry especially welcome; artistic talents encouraged.
#6062 (12/25/00)

LOOKING FOR MARRIED
woman, Muscular, attractive 20 y.o., 5WM, looking for married woman that needs to be satisfied. Long nights of erotic and sensual pleasure.
#6211 (12/25/00)

GENEROUS, SUCCESSFUL WM
Mature but in great shape. Enjoy the outdoors as well as the arts. Seeking beautiful, sensual woman 30-45, desiring a generous man. Send photo to this box number.
#6055 (12/25/00)

HAVE YOU BEEN
Hugged today? Herpes 5WPM, 42, Good values nonetheless. Kind, funny, intelligent, quiet (at first), normal. ISO SPF, 35-45, in shape, 5F resident.
#6144 (12/25/00)

SHY YET HORNY? VIRGIN/SEMI-VIRGIN?
Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM well-endowed, very gentle petite ok. Patient teacher will help you reach your full sexual potential. If you have a virgin girlfriend/sister-that's fine too. Write to: P.O. Box 423802 San Francisco, CA 94142.
#5760 (11/21/00)

HIP ASIAN FEMALE
sought by WM in 5 F who is 32, tall, smart, funny, successful and definitely fine. Like to thrift shop, play pool, explore?
#5953 (12/12)

TALL, OARK, HANDSOME
WM, grad student, 31 seeks female for romance, friendship and possible LTR. I'm cute, cuddly, kissable, sweet and real. Love to dance, hug, kuss, share affection and romantic evenings.
#6213 (12/25/00)

Graduate degree, house, portfolio, long-distance bicycling, rockclimbing, classical and country-western, semi-intellectual, travel, Short, Jewish, 53, 15 pounds overweight, bald spot. Seeks intelligent woman.
#6152 (12/25/00)

R.U. A SUBMISSIVE
attractive, fit, petite woman who loves to be spanked? Black master awaits U. LTR only.
#5958 (12/12)

INTERNATIONAL GUY
Witty, leftist, Buddhist, British-accented, 30s, Ph.D., Polyglot globetrotter, slim, dark, long-haired Mediterranean looking, bloody handsome East Indian prince seeks WF, leftist spitfire!
#5426 (10/31/00)

PUNK ROCK & BEBOP
Record store owner, world adventurer, 42, looks 32. 6' dark, slim, good looking, passionate WM. Vintage car, black lab. Seeks 25-35ish unconventional uninhibited slender spirit for live music and???
#6155 (12/25/00)

Causa pulchritudinis, thoughtful yet still adorable Latin male 33, seeks a substantive, passionate Mission Latina who appreciates beauty and is loyal to it's cause.
#6138 (12/25/00)



White female bi, busty, clean, discreet, honest, friendly and open-minded seeks female for fun in and out of bedroom. Let's meet for coffee.
#6183 (12/25/00)

ONE LUCKY BIMALE
Engages in mutual erotic massage with attractive, young masseuse who has her older, trim WM partner orally assist for your copious pleasure.
#6102 (12/25/00)

8M, 30, ISO couple, race unimportant, for threesome fun. I am 6'1", 240, ready for good times.
#6134 (12/25/00)

SAN MATEO PENINSULA
Married couple mid 40s, attractive, seeks single or couple. We're into massage, jacuzzi, pleasuring, N/S straight. We enjoy sensual friends, wanna play?
#6081 (12/25/00)

Mature, professional, secure couple with an appetite for a full-figured woman. We live for pleasure, how about you?
#5399 (11/15/00)

JOVEN LATINO
Bien parecido, muy limpio, 38 anos, casado busca pareja para trio. No fumo. No drogas. Mucha discrecion. Write to P.O. Box 461 Vallejo, CA 94972
#5888 (12/12)

A PERFECT FIT
Who? You, with me and with him. Help make my boyfriend's birthday great. I want to deliver the gift of you-he'll join us together, and he'll watch us. We want it bad. We're both slim, fit, mid 30s and craving nasty sex. How about it?
#6216 (12/25/00)

EXPERIENCED TANTRIC COUPLE
seeks adventurous stable couple to explore safe 4-way romance and sacred geometries. We are into sustainable alternative lifestyles, shamanic and earthly traveling, community, skiing, sailing, gardening and down-to-earth fun. Sonoma County.
#6193 (12/25/00)

AF, WM COUPLES? She's 31 108 lbs., 5'4", a doll, bi curious. He's 40s, tall, straight, talented. We are married, clean, attractive, athletic, seeking same, or lady for long term relationship.
#6207 (12/25/00)

FINE, FIT
Black/Asian M and pretty, petite WF play friend, 30s writers, kinky ISO fun couples/select singles to play at amazing coastal retreat.
#6066 (12/25/00)

DOUBLE YOUR PLEASURE
BM, 50 and Mid-Eastern M, 43, seeking married or single woman, in shape, sensuous, for erotic experiences.
#6179 (12/25/00)

PLAYFUL COUPLE
in 40s desires new friends, single or couple, n/s straight, live in Peninsula. Enjoy power boating, gourmet meals, spa, massage, cards, travel. Call today!
#6080 (12/25/00)

SEEKING EXOTIC AND EROTIC
adventure 5WM, 30 years old, 6'2", blonde/blue 200 lbs. ISO couples. Single and married females. Ages 18-45 any race, especially Asian women. South American and any other exotic types.
#5631 (11/21/00)



49 YEAR OLD
pretty lady seeking TS for a good friendship and maybe more. 35-55 A/H, down-to-earth, sense of humor. Let's talk.
#5452 (11/29/00)

VIRGINAL CLOSET QUEEN
needs professional servicing front and rear. In Concord, straightacting by MWM, 5'10", 155, 30 inch waist, 36C, 7" cut, squeaky tight. Your place.
#6083 (12/25/00)

SEEKING BOYFRIEND
Who'd enjoy this youthful 30s, sexy spiritually oriented, active, healthy TV. I'm sweet, attractive, femme, you're handsome, romantic, non closeted, open-minded, self aware.
#6092 (12/25/00)

NEEDED, HOT, SLUTTY
TV, 5 F, Peninsula, I enjoy 69, X movies etc. I'm 5'8", 173, 7". White and bisexual.
#6210 (12/25/00)

49 YEAR OLD
pretty lady seeking TS for a good friendship and maybe more. 35-55 A/H, down-to-earth, sense of humor. Let's talk.
#5452 (11/29/00)

WM, 40ish, cross dresser seeks TS to play dressup, clubbing, parties etc. etc. and???
#6149 (12/25/00)

BI MALE SEEKS COUPLE
for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, 510 free, professional Black male. Call, talk over cocktails.
#6056 (12/25/00)

WM seeking Asian or Hispanic TS who is passable for fun and games October 26-October 31 at Power Exchange. Need not be functional.
#6223 (12/25/00)

PHILIPPINE TRANNY
22, 5'4", 110, hot, sexy, exotic, into hot, tight mini skirts, heels, thongs, red lipstick. You: 21-30, masculine, bi-male, for hot sex! Clean a plus.
#6199 (12/25/00)

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#6209 (12/25/00)

28 year old single White pre-ISO 150 men, Asian women, TV/TS for dating and possible LTR. Very loving and affectionate needs same.
#6041 (12/25/00)

Tall, attractive, O&O free, sexy, pre-ISO 150 looking for partner for safe, erotic bondage. I pose, you photo, we play. Potential plethora of precipitous pleasure?
#6234 (12/25/00)

alt.sex.column by andrea nemerson

Going down

Dear Andrea:
When I first started having sex with my girlfriend, I had a major aversion to the idea of giving her oral sex. She requested it many times throughout the first few months, but I always said I didn't want to. Her nonverbal response was to stop giving me blow jobs, but I was never a big fan of her B.J.s anyway.

The point is that now I not only want to please her and give her oral sex, but I have a desire to do it for me. She hasn't asked in quite some time, and she might think it odd that suddenly I want to try it. I've never done it, and I am concerned that I might not do a good job. Like most men, I really don't know much about what's going on down there. My only perspective is what motions feel good to her when we're having sex.

Love,
Let's Try That Again

Dear Try Again:

You want to go down on her? Open your mouth and tell her. I doubt she'll think you've been replaced by a pod person just because you changed your mind. You will notice, though, that I said "tell her," not "drop a hint" or "present it to her as interpretive dance." If you want to get anywhere with this, you and your girlfriend will have to learn to talk.

I get weary of hearing people harp on communication as though it were Aladdin's lamp and a time machine and a "get out of jail free" card rolled into one — some sort of technical trick that will fix everything right up, no matter how badly broken. It isn't. It is, however, the only way to find out what your girlfriend wants (and probably net yourself a better blow job in the bargain).

It's time to learn "what's going on down there," too. If you want to learn more, and you've got the money, how about a book? Oral Caress: The Loving Guide to Exciting a Woman, by Robert W. Birch, needs no explanation. Some others cover a little more ground, such as Paul Joannides's The Guide to Getting It On, The Good Vibrations Guide to Sex, or even — what the hell — The Whole Lesbian Sex Book, by Felice Newman. If you wanna get there, you're gonna need a map.

Love,
Andrea

Dear Andrea:

We've been married 24 years. Our sex life is somewhat boring. My problem is I love her ass, especially licking her asshole. She doesn't like it and has very angrily told me to leave her butt alone. I guess it's my fetish, but I don't want to. I crave the sight, smell, taste, and feel of her clean ass. I'm not into dirty butts or anything like that.

We have always been somewhat sexually incompatible: I like it all and always, while she is by her own admission inhibited and not that interested. I do love her, but our sex life is not very gratifying. She has told me repeatedly that if anything ever happened to me, she would never have sex again. I believe her because it's just not a big part of her life now. Am I being selfish? Should I accept and be happy with the very limited variety of sex we have and leave her butt alone?

Love,
Butt Man But ...

Dear But:

Well, what choice have you got? You don't really think that nonconsensual rim jobs are an option, do you?

It's not a question of being selfish versus somehow becoming satisfied with something essentially unsatisfactory. I can't imagine how you'd find happiness like this; I'd think that the best you could hope for would be something like acceptance. If you can come to terms with being bored for as long as you both shall live, that's great. You can stay together for all the other good stuff I'm assuming you find in each other. If not ... You can try therapy, and you should, but keep in mind that your wife is not necessarily broken, and thus cannot necessarily be fixed. It's OK to dislike butt sex, just as it's OK to like it. What you can't do, or rather mustn't do, is stay together forever while you try to get her to like what you like. This will build so much resentment on both sides that one day, Captain, she's gonna blow, taking the marriage, two psyches, the household, any children, and everything else with it when she goes.

Love,
Andrea

P.S. You haven't by any chance asked her what's making her so uncomfortable, have you? There could be something — a barrier, different language, whatever. That might help. ❖

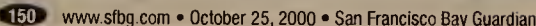
A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

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SAN FRANCISCO BAY GUARDIAN

Classifieds

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Classified Index

For Career Education and Employment see

CareerSource
beginning on Page 157

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

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Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

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Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

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Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

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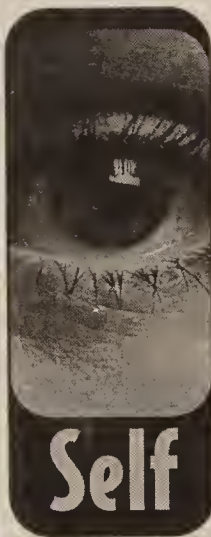
Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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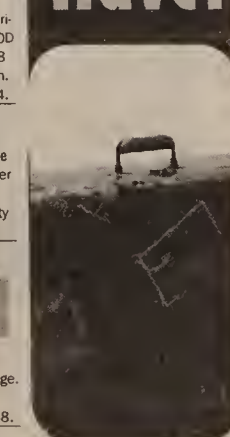
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Community Forum



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Lost and Found

LOST @ 312 Mason St. Hostelling International. 7 fully sequined & or beaded dance costumes. Items were in blue & black canvas bag. Please call (415) 869-8050 With Any Information.

Legal Notices

FICTITIOUS BUSINESS NAME FILE NO. 243963

The following PERSON is doing business as Renaissance International, 101 California Street, Ste. 2000, San Francisco CA 94102. Jeremy Wagner, 66 Beechwood Drive, Oakland, CA 94618. Registrant commenced business under the above fictitious business name on the date August 10, 2000. This business is conducted by an individual. Signed Jeremy Wagner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Cabezas, Deputy County Clerk, on October 5, 2000. (Oct. 11, Oct. 18, Oct. 25, Nov. 1, 2000). (L-34511)

FICTITIOUS BUSINESS NAME FILE NO. 244167

The following PERSON is doing business as Human Farm, 1175 Folsom St., 2nd Fl. San Francisco CA 94103. Jason Alan Zemlicka, 739 Haight St., #304 San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date October 16, 2000. This business is conducted by an individual. Signed Jason Alan Zemlicka. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Manbel Jaldon, Deputy County Clerk, on October 16, 2000. (Oct. 18, Oct. 25, Nov. 1, Nov. 8, 2000). (L-34512)

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243752

The following company is doing business as Great China International Tours, Global Cruises and International Tours and as Global Cruises, 950 Stockton Street #406, San Francisco, CA 94108. Great China International Tours Inc. California, 950 Stockton Street #406, San Francisco, CA 94108. This business is conducted by a corporation. Signed Wesley Chang, Secretary, Great China International Tours. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 26, 2000. October 4, 11, 18, 25, 2000. L-350101

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243874

The following person is doing business as ANITA BOWEN PHOTOGRAPHY, 719 Shotwell St., San Francisco, CA 94110: ANITA ELIZABETH BOWEN, 719 Shotwell St., San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date October 1, 2000. This business is conducted by an individual. Signed ANITA E. BOWEN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Manbel Jaldon, on October 2, 2000. October 11, 18, 25, November 1, 2000. L-350201

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244064

The following persons are doing business as SPEEY CONSTRUCTION, 694 Haight St., San Francisco, CA 94117: FAUSTO F. GALICIA, 694 Haight St., San Francisco, CA 94117 & Emilio Moram, 48 Ocean Ave., San Francisco, CA 94112. Registrants commenced business under the above fictitious business name on the date October 10, 2000. This business is conducted by a general partnership. Signed FAUSTO GALICIA. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on October 10, 2000. October 18, 25, November 1, 8, 2000. L-350301

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243857

The following person is doing business as PRECISION TIME, 760 Market St., San Francisco, CA 94102: MARIA E. JARA, 760 Market St., San Francisco, CA 94102. Registrant commenced business under the above fictitious business name on the date October 2, 2000. This business is conducted by an individual. Signed MARIA E. JARA. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. LUCAS REBSTON, on OCTOBER 2, 2000.

OCTOBER 18, 25, NOVEMBER 1, 8, 2000. L# 350303

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244275

The following person is doing business as SMARTY PANTS COMMUNICATIONS, located at 1299 Lombard Street #S2, San Francisco, CA 94109: IS HERE BY REGISTERED BY THE FOLLOWING OWNER: ALLISON BEHR, 1299 Lombard Street #S2, San Francisco, CA 94109. This business is conducted by an individual. Signed ALLISON BEHR. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on October 18, 2000.

OCTOBER 25, NOVEMBER 1, 8, 15, 2000. L#350404

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315051 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Change Of Name. The application of MARYANN LEE for change of name, having been filed in Court, and it appearing from said application that MARYANN LEE has filed an application proposing that Her name be changed to MAIA LEE. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 13th day of November, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 13th day of September, 2000. Alfred G. Chiantelli, Judge of said Superior Court. October 4, 11, 18, 25, 2000. (L350101)

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315667 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of BENSON KWOK LOUI Change Of Name. The application of BENSON KWOK LOUI for change of name, having been filed in Court, and it appearing from said application that BENSON KWOK LOUI has filed an application proposing that Her name be changed to BERNICE FELICIA LOUI. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 27th day of November, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 6th day of October, 2000. Alfred G. Chiantelli, Judge of said Superior Court. (October 11, 18, 25, November 1, 2000). (L350202)

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315741 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Petition of SAIO ZOUAO Change Of Name. The application of SAIO ZOUAO for change of name, having been filed in Court, and it appearing from said application that SAIO ZOUAO has filed an application proposing that His name be changed to LAUMBERT S. ZOUAO. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 11th day of December, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 10th day of October, 2000. Alfred G. Chiantelli, Judge of said Superior Court. (October 18, 25, November 1, 8, 2000). (L350302)

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. 315485

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of OUGLAS PHILLIP KIETH For Change Of Name. The application of OUGLAS PHILLIP KIETH for change of name, having been filed in Court, and it appearing from said application that OUGLAS PHILLIP KIETH has filed an application proposing OUGLAS PHILLIP OH-KIETH. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 30th day of November, 2000, at 9:00 o'clock A.M. of said day to show cause why the application for change of name should not be granted. Oated this 29th day of September, 2000. Alfred G. Chiantelli, Judge of said Superior Court. (Oct. 18, 25, Nov. 1, Nov. 8, 2000). (L-345203)

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315881 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Petition of EONA EARL STOUT Change Of Name. The application of EONA EARL STOUT for change of name, having been filed in Court, and it appearing from said application that EONA EARL STOUT has filed an application proposing that her name be changed to JOROAN LANE STOUT. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 12th day of December, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 13th day of October, 2000. Alfred G. Chiantelli, Judge of said Superior Court. October 25, November 1, 8, 15, 2000. L# 350401#

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315485 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Petition of OUGLAS P. KEITH For Change Of Name. The application of OUGLAS PHILLIP KEITH for change of name, having been filed in Court, and it appearing from said application that OUGLAS PHILLIP KEITH has filed an application proposing that His name be changed to DOUGLAS PHILLIP OH-KEITH. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 30th day of November, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 29th day of September, 2000. Alfred G. Chiantelli, Judge of said Superior Court. October 25, November 1, 8, 15, 2000. L# 350405

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315954 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Petition of CONSTANCE M. MAROLLA For Change Of Name. The application of CONSTANCE M. MAROLLA for change of name, having been filed in Court, and it appearing from said application that CONSTANCE M. MAROLLA has filed an application proposing that Her name be changed to CONSTANCE ROSS-MARINOF. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 7th day of December, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 17th day of October, 2000. Alfred G. Chiantelli, Judge of said Superior Court. October 25, November 1, 8, 15, 2000. L# 350406

PETITION FOR CHANGE OF NAME NO. 315217 Party with-out Attorney: RICHARD LIPSCOMB WILDER, 118 Henry Street, San Francisco, CA 94114. IN AND FOR THE COUNTY OF SAN FRANCISCO. SUPERIOR COURT OF THE STATE OF CALIFORNIA CITY AND COUNTY OF SAN FRANCISCO

Petitioner RICHARD LIPSCOMB WILDER alleges: Petitioner is a male, 27 years of age. Petitioner's place of birth: Bellflower, CA. Petitioner's date of birth: Aug. 9, 1973. Petitioner resides at: 118 Henry St., San Francisco, CA. 94114. Petitioner's present name is: RICHARD LIPSCOMB WILDER. Proposed name is: ANGERSON JONATHAN WILDER. The reason for the proposed name change: I have been using ANGERSON JONATHAN WILDER in my professional life for the past two years & want to make it legal. Petitioner's father is Franklin Lipscomb who resides at P.O. Box 3428 Big Bear City, CA 92314. Oated this 19th day of September, 2000. Gordon Park-L, County Clerk. October 25, November 1, 8, 15, 2000. L# 350403

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\$1050 MARINA/COW HOLLOW (Franklin @ Bay) - to share with 24yo SM and 3 others. Deck - Yard - H/W Floors - Parking - W/O - F/P - Must get along with dog (#25804) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1050 NOB HILL (Sacramento @ Powell) - to share with 40yo 5F and 2 others. Yard - H/W Floors - F/P - View of the bay. All utilities included. Unit is a suite, with private living room. (#25814) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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\$1100 Pacific Heights - share 2 bedroom, 1 bath apartment with 1 male, non-smoker. Apartment is 1/2 furnished with option to purchase certain items from previous roommate. 100's available. www.METRORENT.COM. (415) 563-7368.

\$1125 Presidio - Share 2 bedroom, 1 bath with female and small dog. Ocean Views. Hardwood floors, utilities included. Available immediately. Call (415) 596-9824

\$1300 Russian Hill - share 2 bedroom, 1 bath apartment with 1 female, non-smoker. Great location! Garaged parking is available for \$275. Cozy unit, well maintained, bright! Lots of light, great views from living room and kitchen. Rooftop deck looks over city, towards bay and GG8ridge. Avail. room has two large windows, two closets (one is small walk in) decent size, light walls, moldered ceiling, hardwood floors. 100's available. (415) 563-7368 or www.METRORENT.COM.

\$1500 Pacific Heights - Share 2 bedroom, 1.5 bath apartment with 1 female, non-smoker. Great location with laundry in building and parking available around corner! 100's available. www.METRORENT.COM. (415) 563-7368.

\$1500 Upper Haight - Share 2 bedroom, 1 bath apartment with 1 female non-smoker. The room is the master bedroom and is available for a single person; 2 people who want to share or a couple. The bathroom is off of what would be your room, so you have to be comfortable with me being able to use it. 100's available. www.METRORENT.COM. (415) 563-7368.

\$1500 Upper Haight - Share 2 bedroom, 3 bath condo with 1 male, outside smoker. Beautiful, brand new condo near GG Park and Alamo Square. All new hardwood on first floor, all new carpet on second floor. Slate kitchens and bathrooms, fireplace and small outside area. Looking for professional, considerate roommate. Roommate would have own bedroom and full bath. 100's available. www.METRORENT.COM. (415) 563-7368.

\$300 and \$450 Sunset - Small/Large room, female only, near MUNI, non-smoking, no pets. Call (415)753-0300.

\$325 Plus utilities. Room available in lesbian household near Balboa Bart. Must be very nice, very quiet, very responsible and love cats. No 5/M, drugs, smoking or pets. (415) 820-1567.

\$450 including utilities. Portola District. HIV+ man of color seeks roommate to share a one bedroom apartment. Non-smoker preferred but smoker ok. Gay-friendly and cat lover a must. (415) 263-0367.

\$450 INNER SUNSET (24th Ave @ Quintara) - to share with 29yo SM and 2 others. Yard - H/W Floors - Parking (#25802) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$455 Excelsior San Bruno Ave @ Woolsey - Large 3 bedroom, 2 bath, fireplace, carpet, dishwasher, no smoking/pets. Lesbian preferred. (415) 468-1835

\$500 Outer Mission - room, semi-furnished 4 bedroom, 2 bath, close to shopping, laundry, public transportation. \$500/month + utilities. (415) 586-8317

\$530 Sunset - bedroom available in 3 bedroom, alcohol drug-free, nonsmoking household in sunset. Ocean, garden view. References required. No pets. (415) 753-1092.

\$550 Nob Hill - Furnished room in Victorian apartment. Sunny, quiet, bay window with view, walk in closet, near public transportation. Child ok. Pets ok. Permanent or Temporary Ref#4187. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.

\$550 Potrero Hill - Share Victorian. Short term, 5FGH area parking. (415) 786-4534. (415) 826-8766

\$680 INNER SUNSET (Irving @ Quintara) - to share with 24yo 5F. (#25798) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$700 POTRERO HILL (Rhode Island @ 25th St.) - to share with 31yo 5F. Parking - W/O - (#25800) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$750 Inner Richmond - room in beautiful modern flat. Fireplace, yard, washer/ dryer, storage. Ref#4200. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.

\$750 Noe Valley - Share (24th & Church) - We have a great top floor flat. Oeck has awesome view. Susanna (415) 206-1674.

\$775 Sunset - Share 3 bedroom, 1 bath house with 2 people. View of the city, yard and deck. The unit has all the amenities including dishwasher, laundry and disposal. 100's available. www.METRORENT.COM. (510) 845-7821.

\$800 Bernal Heights - Room in apartment, furnished or unfurnished. Digital cable in room, 2 decks, view, carpet, fireplace, laundry in building, dishwasher. Near public transportation. Permanent or Temporary. Ref#3822. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.

\$800 Bernal Heights - Share 2 bedroom, 1 bath flat with 1 male non-smoker. Modern fireplace available in living room. 100's available. www.METRORENT.COM. (415) 563-7368.

\$800 BERNAL HEIGHTS (York @ Cesar Chavez) - to share with 54yo GM. Deck - Yard - O/W - W/O - F/P - Utilities are included in the rent. (#25793) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$825 Silver Terrace - Room in large townhouse. Yard, Permanent or Temporary. Ref#4224. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.

\$900 Inner Mission - large, sunny room in flat, new carpet and paint, large kitchen, garden, washer/dryer, near public transportation. Child OK. Ref#4111. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.

\$900 RICHMOND/SEACLIFF (26th Avenue @ Geary) - to share with 22yo 5F and 3 others. H/W Floors - W/O - F/P (#25801) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$965 Upper Haight - Share 2 bedroom, 1 bath apartment with 1 female non-smoker. Great location! Located 5 blocks from Golden Gate Park and 5 blocks from Haight and Ashbury. Great neighborhood and neighbors. No smoking. No pets. The apartment has hardwood floors, dishwasher, disposal and walking distance to laundry. 100's available. www.METRORENT.COM. (415) 563-7368.

\$975 MARINA/COW HOLLOW (Gough @ Lombard) - to share with 25yo 5M and 3 others. Oeck - Yard - H/W Floors - O/W - W/O - Must bring credit reports (#25811) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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\$2050, Potrero Hill. 2 bedroom, fireplace, washer/dryer, blinds, pet OK. www.BayRentals.net, (415) 929-1100. Fee/ Guar.

\$2100, Richmond. 2 bedroom, garage, blinds, dining room, patio. www.BayRentals.net, (415) 929-1100. Fee/ Guar.

\$2500, Sunset. 2 bedroom plus bonus room. Garage, blinds. www.BayRentals.net, (415) 929-1100. Fee/ Guar.

\$2900 Nob Hill - 1 bedroom, garden, gas stove, laundry.w/d, furnished! 1000's available. www.METRORENT.COM. (415) 563-7368.

\$3200 Richmond - 3 bedroom, w/w carpet, fireplace, laundry, view! 1000's available. www.METRORENT.COM. (415) 563-7368.

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Cat - Brenda. 14 years. DSH. Tortoise shell. A real love bug. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat: Earl. 5 years. OSH, black. Big boy, very sweet, neutered, tested, shots. \$55 donation. Purrs (510) 727-3616.

Cat Gladys - 6yrs, OSH, tortoise shell, very sweet and personable. 5yrs, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat: Gracie. 7 years. DSH, grey. Petite, loving. Spayed, tested, shots. \$60 donation. Purrs (510) 843-4698.

Cat - Jack. 6 years. DLH Tuxedo. Playful, intelligent, indoor/outdoor. Neutered, tested, shots. \$55 donation. (510) 428-4929.

Cat Jasmine - 3.5 yrs. DSH, Siamese/Calico mix, very sweet, indoor. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat - Jessica. 15 years. OSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat - Johnny. 10 years. DSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (510) 444-3204.

Cat: Judith. 5 years. DSH, white/brown tabby. Very sweet, spayed, tested, shots. \$60 donation. (510) 444-3204.

Cat - Lillian. 16yrs, DSH, lilac point Siamese, very sweet, loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Mickey - 6yrs D5 Orange Tabby. Very sweet once he gets to know you. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Nicholas. 2yrs, DSH, Black, independent, neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Pappy. 11 yrs. DLH, beige, sweet lap cat. Sole pet. Neutered tested shots. \$55 donation. Purrs (510) 444-3204.

Cat Simon - 1.5 years, DLH Siamese mix, very magnificent looking, incredibly sweet. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat: Smiley Marie. 2 1/2 years, DMH Calico. Very sweet & affectionate. Spayed, tested, shots. \$60 donation. Purrs (510) 769-1032.

Cat Stanley - 2 years. DSH Tuxedo. Very warm, affectionate. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Sybil 1 yr. DSH, muted, tabby mix. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cats - Blackie male D5B, 9 yrs. friendly has kidney disease but responding well to treatment. neutered, tested, shots. Bunny, female, 6yrs, DSH white/grey tabby markings. Affectionate lap cat. Spayed, tested shots. Owner terminally ill. Needs to be adopted immediately or find temporary foster home. If necessary willing to be adopted separately. \$115/ pair donation. Purrs (510) 444-3204.

Cats - Mikey. 3yrs. OMH Black, sociable, energetic. His playmate is Tommy, 1.5 yrs DSH Ginger Siamese mix. Friendly when he knows you. Both big boys. Neutered, tested, shots. \$110 pair donation. Purrs (510) 444-3204.

Cats - Moppet (male) & Mippet (female). 1 1/2 years. DSH. Grey tabbies. Both sweet and affectionate. Altered, tested, shots. \$115/pair donation. (510) 843-4698.

Cats Sylvia & Oliver - Sylvia, 1.5yrs, DSH Grey Tabby. Sweet when she gets to know you. Oliver, brother, litter mate. DSH Black, playful, independent, were originally feral, but will bond with right person. Altered tested shots. \$115 pair donation. Purrs (510) 763-6981.

Dog: Kodi. 2 years. American pit/ Staffordshire mix. 40 pounds. Fawn color, green eyes, housebroken. Older kids OK, needs some additional socialization. Neutered, shots. \$100 donation. Purrs (510) 444-3204.

Guinea Pig - Patti. tri-colored short haired, playful, curious. \$15 donation. Purrs (510) 444-3204.

Guinea Pigs - Charlotte & Emily, young adults, albino white, curious and playful. \$30 donation pair or \$15 each. Purrs (510) 444-3204.

Kitten Purr 5 months, OMH Tuxedo, very Sweet. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Kitten Wallace - 10wks, OMH Buff color, very sweet and playful. Tested, shots. \$50 donation + \$10 neuter deposit. Purrs (510) 444-3204.

Kittens: 8 months. Bud, D5H, black, Lou, OSH grey tabby. Neutered, tested shots. Donation \$55 for 1, \$110 for pair. Purrs (510) 658-1160.

Kittens: Available 2 kittens. Very sweet. Tested, shots, alter deposit \$60 (\$10 refundable). Purrs (510) 843-4698.

Kittens: Baby kittens, long & short hair. Some avail. Donations beginning at \$50. Purrs. Marc (510) 444-3204.

Rabbit - Bette. 1 yr. Brindle-Brown, sweet mellow, active. \$20 donation. Purrs (510) 444-3204.

Rabbit Chester - 11months, albino. Responsive, affectionate. \$20 donation. Purrs (510) 444-3204.

Rabbit David - Brown dwarf mixed about 6 months old. Playful and friendly. \$20 donation. Purrs (510) 444-3204.

Rabbit - Dennis. 8 months Albino white, silver ears, very playful curious. \$20 donation. PURRS (510) 444-3204.

Rabbit Pamela - 3yrs old, Albino, big girl, very mellow and sweet. \$20 donation. PURRS (510) 444-3204.

Rabbit Raphael - One year white with charcoal grey mascara and spots. Very friendly and sociable. \$20 donation. PURRS (510) 444-3204.

Rabbit Yuri - 5 months white w/charcoal spots. Sweet and playful. \$20 donation. Purrs (510) 444-3204.

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'90 Ford Tbird - Auto, 2 Or, Super charged. \$3950 Valencia Auto (415) 282-5553.

'90 Jeep Cherokee - 4Or, Auto, excellent condition. Priced to sell. \$4450 Valencia Auto (415) 282-5553.

'91 Chevy Cavalier - 4Or, Auto. Great family or school car. \$2250 Valencia Auto (415) 282-5553.

'92 Mercury Sable - 4Or Auto, excellent condition. Excellent family car \$3450. Valencia Auto (415) 282-5553.

'94 Ford E350 - 15 foot box truck. crew cab, regularly serviced, strong engine/transmission, new brakes, 1.84K. \$6000 080 Jeff or Paula (510) 658-2917

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'85 Toyota Corolla - 4Dr. At, AC, PS, tilt, gas saver. \$1850 Valencia Auto. (415) 282-5553.

'86 BMW 535i - 4dr. 5spd, bronzed color, new tires, recent work, excellent condition. \$3,000 firm. Lee (415) 584-1985 after 6pm

'86 Nissan Maxima - 4Or. 5sp, loaded. Must drive. \$1950 Valencia Auto (415) 282-5553.

'88 Honda Accord - 4 Dr, 5sp, loaded, sunroof. \$2550. Valencia Auto. (415) 282-5553.

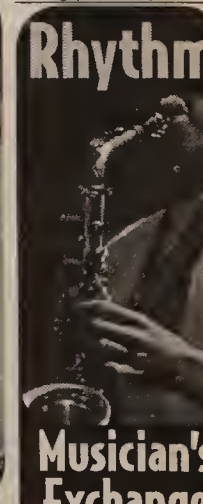
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Bass, Drums, Keys needed, for original band fronted by identical twins, in the genre of Oad, Phish String Cheese, pro. only. Call Ooble Oose 1-800-563-4846.

BASS & DRUMS - wanted. Help make our sweet pop songs less sweet. jones_kevin@hrp.com

BASS PLAYER - to complete band. Currently acoustic/ electric guitars, vocals, drums. 10,000 Maniacs/ Shawn Colvin/ Liz Phair influences. Ready to record/ tour. Jen (415) 643-9286

BASSIST NEEDED - Rock a la Soundgarden. Tool, STP. Hear our music at www.downtemper.com. We have recordings, shows, momentum, dedication. (415) 346-7534

BASSIST SDOUGHT - by vocalist/ guitarist and drummer. We have demo and practice space. Influences include Nirvana, Misfits, Pink Floyd etc. Conor (510) 524-3996

BASSIST SDOUGHT - "Night Flight" Zeppelin tribute with steady paying gigs (2 sets). Please be competent. Practice weekly in S.F. (415) 928-2256.

BASSIST WANTED - for OeSoto Reds, indyrock band. Some funk ability ideal. Quasi, Neutral Milk, Elliott, post-rock? Call Alex (510) 533-2099

Drummer/ Bassist Wanted - for BELLY LOVE to play FUNK, SOUL & POP. Influences: Sly, Prince, Bowie, James Brown. Paying gigs and rehearsal space. Original songs. Fred (415) 643-8412 or Paul (415) 643-7760

DRUMMER - if playing music is your first priority CALL (415) 775-4425. Willing to start or join band. Also sing lead/ harmony.

Drummer Needed, for heavy melodic horror rock band. Jackie (415) 621-1747.

DRUMMER NEEDED IMMED - Established band, (Good) Gigs/recording, Orig./covers, Male/female vox. Influences include N. Young, J. Cash, Pink Floyd. Need a player to lay it down who can also jam. Berkeley rehearsals (510) 845-0993.

DRUMMER WANTED - 5F rock band w/ indie record deal, seeks drummer for touring & recording. Influences: Everclear, The Cars, Goo Goo Dolls. (415) 864-2193

Drummer with taste needed, Bjork, Blur, Ornette Coleman, Mogwai, Frank Lloyd Wright, Charlie Chaplin.

Artistically minded. e-mail Ryan_owlboy111@yahoo.com.

Female Backup Singer sought for established Rock band. Tabloids: gigs, 2 COs, airplay, popular web site. Lou Reed meets the Clash. Must have stage experience, transportation. (510) 428-9866.

Female Bass Players sought for established Rock band. Tabloids: gigs, 2 COs, airplay, popular web site. Lou Reed meets the Clash. Must have equipment, transportation. (510) 428-9866.

Flutist needed for spoken word/ millennium music ensemble. Jazz/ classical chops. Thursday night rehearsals. World-Wide tour visions. (415) 289-2097 or copusqueen@aol.com

GUITAR & DRGM player needed: hyperactive garagey 60's soul. Filthy R&B. Tom Jones meets the MC5. Call (415) 585-7115.

Guitarist 26 seeks band - Police, STP, Garbage, Foo Fighters, Oam Yankees. Please visit: JohnnyBeane.com for bio mp3 info. (510) 559-3599.

POSTPUNK WANTED - for post punk gas pumper dreaming of powerful fleshy electronic music that will drive girls.... (415) 540-3726

INSTRUMENTALIST - Wanted (not guitar) for OeSoto Reds, experimental pop. Organ? Melodica? Horns? Neutral, Quasi, Elliott, what's next. Call Alex (510) 533-2099

Intriguing/ Intoxicating - female singer wanted to form band, ala Massive Attack, Tricky, Joni Mitchell, Roni Size and Portishead. (510) 595-9108

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Musicians wanted. Organic/ electronic, 8eck, Portishead. Mp3's @ www.alexndolan.com. Need : drums, bass, turntables/sampler, keys, bkvox. Call (415) 699-5953.

New bass player sought for original POP ROCK BANO. Must be dependable, have transportation and good ear. Contact, John (415) 896-1773.

"Poison Jet Guns" seeks drummer. Rehearsal space/ fun show. Glam/ Punk/ Metal searching to achieve sound of shined/ lubed motorcycle engine. Kumba (415) 553-8671

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Singer Wanted for newly forming band. Influences: NIN, Filter, Nick Cave, Radiohead, Call Aaron (510) 872-1115.

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Vocalist, Chanters wanted for THUNDERHEART, spirit rock band. (Female preferred.) Healing heart community, tribal spiritual project, for live performances, original songs. (415) 488-8804.

VOCALIST

seeking other dynamic musicians interested in forming a band. Influences include, NIN, Bush and Tool. Carner Orientated. Paul (415) 674-6892

WANTED FEMALE VOCALIST - with angelic voice, dark heart, for dark moody band European influenced, spacious, lots of room for haunting vocals. Tiamat, The Gathering, Type O Negative, Halcyon Days (415) 822-5044

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Aries

March 21 – April 19

Skeletons rattle through your week. Most of them are merely the kind of project where you sit down and compose a bare-bones outline and then never get around to fleshing it out. Deal with your undead aspirations this week. Either bring them to life or put them to rest.

Taurus

April 20 – May 20

There's a witch in your week. She will bring you enchantment and ruby slippers if she's in a benevolent mood, curses and winged monkeys if she's not. Wickedness depends on mood this week, so see to it that all the witches in your life (including witches in denial and witches who don't yet know they're witches) are in festive Halloween spirits.

Gemini

May 21 – June 20

Bats eat horrible predatory insects, and their poop makes terrific fertilizer, and they only come out late, when everyone's in bed, so as not to cause a fuss. So how did they get such a scary reputation? You know, not all things and people with scary reputations are truly worth avoiding, especially this week.

Cancer

June 21 – July 22

The Polynesian moon goddess is said to stir a cauldron, much like a European witch. I suppose if the soup's good, they make you a goddess, and if not, you get burned at the stake. Several of the ingredients you've been stirring together this year finally reach the state of savory this week.

Leo

July 23 – Aug. 22

Since there won't be a full moon until Nov. 11, any werewolves you encounter this week are strictly playing tourist. Sometimes we all need to expand our social horizons. Run with a different pack this week.

Virgo

Aug. 23 – Sept. 22

Halloween pumpkins are quite nutritious. You can make them into pie, bread, and soup, and you can roast the seeds, and then you can spit them at people you don't like. Oh, come on, admit it. You're not above spitting a pumpkin seed, or perhaps an organic unsalted sunflower seed, at some pompous fool. Virgos aren't always polite. Celebrate peaceful vegetarian rudeness this week.

Libra

Sept. 23 – Oct. 22

Did you ever wonder whether some of your business associates or neighbors are actually zombies? Sometimes it can be difficult to tell zombies from regular living people, but there are a few dead giveaways: (1) zombies have even less initiative

than a Piscean on Thorazine; (2) zombies are no fun whatsoever at parties. Leave them to rot in peace while you celebrate with the living.

Scorpio

Oct. 23 – Nov. 20

Many Scorpios have a fascination with ancient Egyptian things, like pyramids, and cats, and mummies that come to life and chase Brendan Fraser ... mmm, Brendan Fraser. Anyway, Brendan Fraser probably won't be dropping by your house this week (but if he is, please invite me over); however, odds are good that something ancient and dusty will be either fascinating to or fascinating to you.

Sagittarius

Nov. 21 – Dec. 21

Vampires are so retro. But then, so are several planets, but then it gets very technical. A more mellifluous way of putting it would be that this week you will feel like an elegant and ennui-laden immortal creature of darkness surrounded by vast hordes of K-Mart shoppers wearing Britney Spears T-shirts.

Capricorn

Dec. 22 – Jan. 19

Satan tempts you this week. Of course, statistics show that Capricorns are tempted by Satan more than any other zodiac sign. I suppose he likes the way you do business. Or perhaps he's fascinated by the legendary Capricorn sales resistance. Anyway, you might as well hear what he has to say before deciding whether to indulge him, tease him, or reject him outright. Let Satan pick up the tab for dinner this week. He can afford it.

Aquarius

Jan. 20 – Feb. 18

A ghost haunts your week, just in time for Halloween. Except this ghost isn't typical; it's all that remains of some intolerable situation from your past that was probably put out of its misery for a very good reason. Do not be frightened by its incorporeal wails. It hasn't got enough substance to inflict any severe damage on you.

Pisces

Feb. 19 – March 20

An ancestral curse will make your week interesting, but don't come whining to me. I have an ancestral curse of my own, which has to do with a love for danceable music combined with negligible dance ability. It is safe to blame your ancestors for many of your more eccentric traits this week, especially the ones you can't change. Just be sure to thank them for your more pleasant quirks, just to keep the balance. You don't want to end up estranged from your own DNA. ❖

Contact Charon Dunn-Roff at P.O. Box 191434, S.F., CA 94119 or cdroff@pacbell.net.

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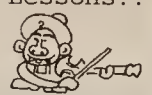


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Friday, 2 p.m. for all front-of-the-paper, bulletin board, and classified advertising (if a proof of the ad is required, then the deadline is 2 p.m. on Thursdays) except all line, employment, and real estate ads.
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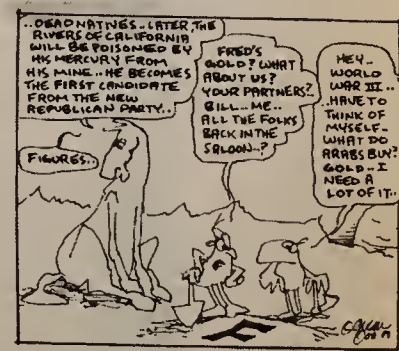
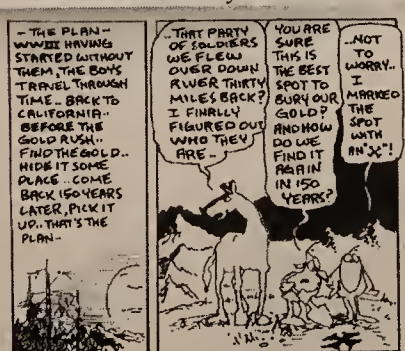
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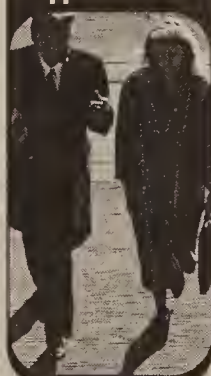
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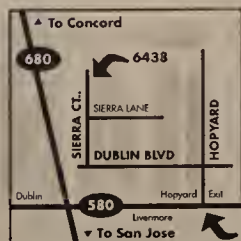
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Premier junior retail chain. Openings at Wet Seal in SF Center and Hillsdale Mall; Contempo Casuals in Stonestown & Stoneridge. Need enthusiasm, customer service skills, 2+ years management, experience. Benefits, bonus program. Melanie Speer. 1-800-735-7325, Ext. 4216. Fax: (925) 416-0315.

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Position available, PT, week ends. Apply in person, 1376 Haight Street, Mon., Tue., before 6:00pm.

SALES

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20-30 Vendors needed for huge concerts, clubs, raves! Great pay, lots of fun! More events to follow. Call ASAP. Peachy's Puffs (415) 777-4436 ext. 2.

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Computer, Internet people wanted to work online. Up to \$125-\$175 hourly commission. Full training. Vacations, Bonuses, Incentives. Bilinguals needed. 49 countries. Free e-book. www.ecashtree.com (CAL*SCAN)

SALES

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The San Francisco Bay Guardian is searching for aggressive revenue producers with a strong knowledge of the bay area. Candidates must have a proven sales record with supervision/management experience. Responsibilities will include motivating a large sales staff, proposal writing, performing sales presentations, overseeing category/territory assignments to reps, customer service and outside/inside sales. Both the Classified and Retail Departments are hiring for management positions, so if you are a real sales driver, apply today! Complete benefits package offered with 401k, and a great work environment!

EOE

Sales Manager/HR
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charlotte_harper@sfbg.com
(text only) No calls please

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SOCIAL SERVICES

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New volunteer training. Starts Nov.9th and ends Dec. 16th. Bilingual/bicultural especially needed (stipend avail) Women of color, immigrant women, queer women, transgendered women, and working class/low income women prioritized for membership in volunteer trainings. Call 415-861-2024....x 311

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gap.com

EOE

Classified Advertising Account Executives

Our fast-growing classified section needs seasoned sales people to help us reach our full potential. Job responsibilities include generating new business, developing client relationships, preparing advertising proposals, large volumes of outbound calls, and helping to develop advertising campaigns. Candidate must be willing to go on occasional outbound sales calls, but primarily work in-house on the phones.

Experience in similar sales environments or advertising agencies is highly desired. Experience with PC's and strong typing/grammar preferred.

The San Francisco Bay Guardian offers a large income potential (base salary plus commission with bonus opportunities). Benefits for eligible candidates include 401k, health, dental, and vision. The Bay Guardian is independently and locally owned and strives to provide a quality alternative choice for Bay area readers whether they are interested in politics or nightlife.

Please send your resume or inquiries to Classmanager@sfbg.com, fax to 415-437-3668 or mail to 520 Hampshire Street, San Francisco, CA 94110-1417

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Produce Clerks, Cashiers, Vitamin/
HABA Clerk: 3939 24th St. SF. (415) 282-9500. Dave/Sara

Cashiers, Produce Clerks, Vitamin/
HABA Clerk, Meat Cutter/Counter Person: 2140 Polk St. SF. Fax Resume: (415) 673-7420. Beth/Michelle

Deli Clerk, Cashiers, Scan Coordinator,
Front End Manager. 3060 Fillmore St. SF. (415) 567-6900, Will/Joe
Call or apply in person.



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FIFTH AVENUE

Job Fair 11/2 11am-7pm

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MGT RESUMES: NP.jobs@wholefoods.com

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415-551-7156 X 221, FAX 415-551-7167 OR
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The San Francisco Bay Guardian accounting department has an immediate opening for full-time and part-time accounting assistants. The duties include research, light collection work, some data entry and receptionist relief. The successful candidates must have 1-2 years of prior work experience, an eye for detail, strong communication and written skills.

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Technology & Learning magazine, a San Francisco-based monthly publication for K-12 administrators, teachers, computer coordinators and other educators, is seeking a full-time Senior Editor. This position requires excellent writing and editing skills, good communication skills and a background/interest in the education world. Fifty percent of the job would be to act as a liaison between the magazine editors and the Web co-director and producer, championing the Web site content, being a voice in its design, and so forth. The other half of the job would consist of working with freelancers and a team of editors to produce articles, reviews and columns for the monthly magazine.

This job requires the ability to work successfully as part of a team; to generate ideas and visions for both the Web site and the printed magazine, and the ability to meet monthly deadlines.

Qualified resumes should be submitted to:
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You must be: 21-49 years old; in good physical and mental health; with some past use of methamphetamine; but NOT ever addicted to methamphetamine; not currently addicted to any other drug. STUDY REQUIRES TWO 2 DAY SESSIONS IN HOSPITAL. THIS IS NOT A TREATMENT PROGRAM.

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